THE

MUSICAL MEDLEY.

CONTAINING

THE NECESSARY RULES OF

PSALMODY,

IN A VERY CONCISE AND EXPLICIT MANNER : TOGETHER WITH A NUMBER OF SET PIECES, AND A GREAT VARIETY OF PSALM TUNES, ADAPTED TO ALL THE DIFFERENT METRES USUALLY SUNG IN CHURCHES.

The whole expreſsly calculated for the Uſe of SINGING SCHOOLS *and* MUSICAL SOCIETIES.

BY Daniel L. Peck, MUSICO THEORICO.

PRINTED, TYPOGRAPHICALLY, AT THE MUSIC-PRESS OF H. MANN, *DEDHAM*, FOR THE AUTHOR.—1808.

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DISTRICT OF CONNECTICUT, TO WIT:

SEAL.

BE IT REMEMBERED, That on the tenth day of October, in the thirty third year of the Independence of the United States of America, DANIEL L. PECK of the said District, hath deposited in this Office, the title of a Book, the right whereof he claims as Author, in the words following, to wit:—

"*The MUSICAL MEDLEY, containing the necessary rules of Psalmody, "in a very concise and explicit manner; together with a number of Set-pieces, "and a great variety of Psalm Tunes, adapted to all the different Metres us- "ually sung in Churches. The whole expressly calculated for the use of Singing "Schools and Musical Societies.—By* DANIEL L. PECK, *Musico Theorico.*"

In conformity to the Act of the Congress of the United States, entitled, "An Act for the encouragement of learning, by securing the copies of Maps, "Charts and Books, to the Authors and Proprietors of such Copies, during "the times therein mentioned."

HENRY W. EDWARDS, Clerk of the District of Connecticut.

A true Copy of Record,—Attest,

H. W. EDWARDS, *Clerk of the District of Con.*

Gift of MRS. IRVING McKESSON, September 1933

PREFACE.

THE PUBLIC are here presented with a *Publication* entirely original;* but as the novelty of a thing does not always recommend it, the Compiler relies but little upon it; he depends for success, principally or rather altogether, upon the merit of the work itself, which he flatters himself will not disappoint the expectations of the purchaser. Should he however be mistaken, the consequence will be (considering the expence of a publication of this kind) a very material injury to himself; yet, notwithstanding he feels a degree of confidence in the success of his work, he still considers it attended with some risque, and is sensible he may be disappointed; he therefore requests all, into whose hands the following pages may fall, will give them a fair trial, a careful and candid examination before they condemn. Let them "nothing extenuate, nor set down ought in malice.

THE power of Music, and the happy effects it has, both on the animal and intellectual faculties of man, are so well understood, that expatiation and comment would both be superfluous. The following beautiful couplet, from the pen of a celebrated poet, is so expressive of the Author's ideas of its sublime efficacy, that were he to extend this preface to a volume of itself, nothing more, in this respect, could be illustrated.—

"Music *has charms to soothe the savage breast,*
"*To soften rocks, and bend the knotty oak.*"

AND should the following pages be found to contribute, in any degree, to the promotion of this noble and agreeable employment of man, so much, at least, of his design will be happily answered in its publication. And should imperfections be found, he will consider himself under peculiar obligations to any, who will point them out in a candid way.

BRIDGEPORT, (*Con.*) *November*, 1808. D. L. P.

* *Judgment Anthem* the only exception.

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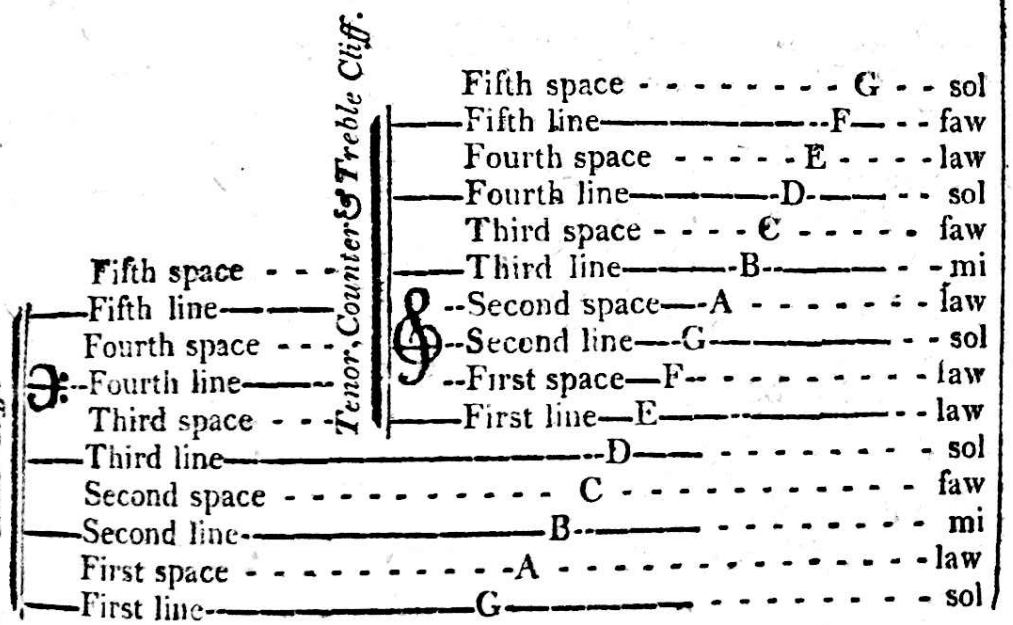
☞ The words made use of for the following Music are selected principally from *Dr. Watts'* Psalms & Hymns

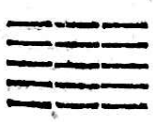
INTRODUCTION.

THE following scale contains the musical Letters, shews their respective places on each line and space; also, connects the F and G Cliff;* observe that the fourth space in Bass and second line in Tenor, unite in G, and consequently they are both one sound and are an octave above G, the lower line in Bass. The Treble is always calculated an octave above the tenor voice.

THE SCALE OF MUSIC.


Bass Cliff.
Tenor, Counter & Treble Cliff.
Fifth space - - - - - - - - G - - sol
Fifth line - - - - - - - - F - - faw
Fourth space - - - - - E - - - - law
Fourth line - - - - - D - - - - sol
Third space - - - - C - - - - - faw
Third line - - - - - B - - - - - - mi
Second space - A - - - - - - - faw
Second line - G - - - - - - - - sol
First space - F - - - - - - - - - faw
First line - E - - - - - - - - - - law
Fifth space - - -
Fifth line - - - -
Fourth space - - -
Fourth line - - - -
Third space - - -
Third line - - - - - - - - - - - D - - - - - - - - - sol
Second space - - - - - - - - - - C - - - - - - - - - - faw
Second line - - - - - - - - - B - - - - - - - - - - mi
First space - - - - - - - - - - A - - - - - - - - - - - law
First line - - - - - - - - - G - - - - - - - - - - - sol

It is indispensably necessary that the learner should in the first place commit the preceeding scale to memory, so as to repeat the letters on the lines and spaces, naming their respective places on each line and space, beginning at the lower line, and reading upwards.

A Stave  Is the five lines and spaces, on which music is written.

The names and order of the singing syllables, are as follows; above mi, faw sol law, faw sol law, then mi; below mi, law sol faw, law sol faw, then mi again. The natural place for mi is in - - - B

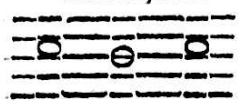
But if B be flat, (the character ♭,) mi is in - - - - - - - E
If B and E be ♭, mi is in - - - - - - - - - - - - - - A
If B E and A be ♭, mi is in - - - - - - - - - - - - - D
If B E A and D be ♭, mi is in - - - - - - - - - - - G

If F be sharp, (the character ✻) mi is in - - - - - - - - F
If F and C be ✻, mi is in - - - - - - - - - - - - - - C
If F C and G be ✻, mi is in - - - - - - - - - - - - - G
If F C G and D be ✻, mi is in - - - - - - - - - - - - D

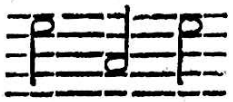
* *The C Cliff, which has formerly been made use of for Counter, has become almost, entirely obsolete. Some Authors have laboured hard to keep it in vogue, but their exertions have proved ineffectual; it is so near oblivion I shall not attempt to give it my aid in this work.*

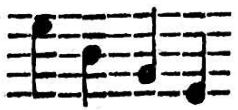
Notes. Rests. *Examples.*

A Semibreve — Is the longest note in music, and is equal in time, to two minims.



A Minim — Is half of a semibreve, and is equal to two crotchets.



A Crotchet — Is one fourth of a semibreve, half a minim, and is equal to two quavers.

A Quaver — Is one eighth of a semibreve, one fourth of a minim, half a crotchet, and is equal to two semiquavers.

A Semiquaver — Is one sixteenth of a semibreve, one eighth of a minim, one fourth of a crotchet, half a quaver, and is equal to two demisemiquavers.

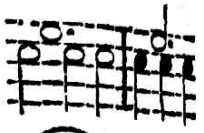
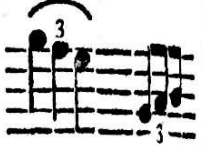
A Demisemiquaver — Is one thirty second part of a semibreve, one sixteenth of a minim, one eighth of a crotchet, one fourth of a quaver, half a semiquaver, and is the shortest note.

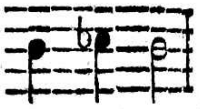
Rests, are marks of silence, equal to the notes for which they stand; the semibreve rest is generally used to fill a bar in all moods of time.

Characters. *Examples.*

A Ledger Line — Is added when notes ascend or descend beyond the limits of the stave.

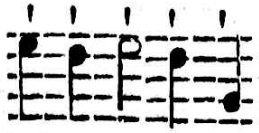
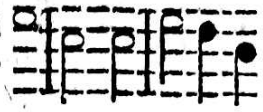
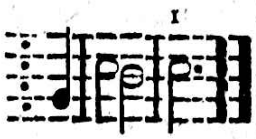
A Brace — Shows how many parts move together.

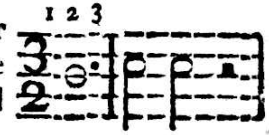
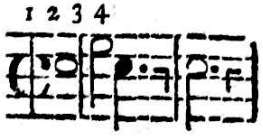
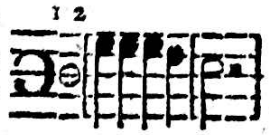
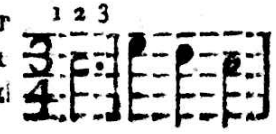
A Point of Addition . — Makes any note half as long again.

A Figure of Diminution 3 — Reduces three notes under or over which it stands, to the time of two of the same kind without it.

A Flat ♭ — Set before a note, sinks it half a tone.

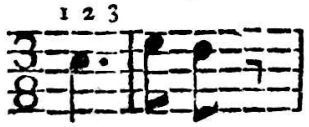


A Sharp ♯ — Set before a note, raises it half a tone.

A Natural ♮ — Restores a note to its primitive sound.

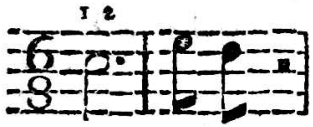
Characters.		*Examples.*
Choosing Notes	Either may be sung, but not both by the same voice.	
A Slur	Ties such notes as are sung to one syllable.	
A Mark of Distinction	Shews that the notes over which it is placed, should be sung very distinct and emphatic.	
A Single Bar	Divides the time into equal parts, according to the different moods.	
A Double Bar	Shews when to repeat, also, the end of a strain.	
A Repeat	Shews that the following part of the strain may be repeated.	
A Double Ending 1 2	Shews that the note or notes, under 1, is sung the first time, and that under 2, the second, if slured together both are sung the second time.	
A Close	Shews the end of a tune.	

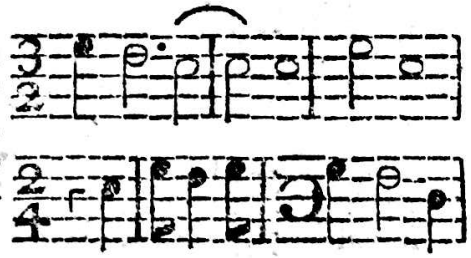
Characters.	*COMMON TIME.*	*Examples.*
First Mood	Contains one semibreve or its quantity between each single bar, four beats, two down and two up, four seconds of time.	
Second Mood	Contains one semibreve, or its quantity between each single bar, four beats, two down and two up, three seconds of time.	
Third Mood	Contains one semibreve, or its quantity between each single bar, two beats, one down and one up, two seconds of time.	
Fourth Mood	Contains one minim, or its quantity between each single bar, two beats, one down and one up, one second and a half of time.	
	TRIPLE TIME.	
First Mood	Contains one pointed semibreve, or its quantity between each single bar, three beats, two down and one up, three seconds of time.	
Second Mood	Contains one pointed minim, or its quantity between each single bar, three beats, two down and one up, two seconds of time.	

Characters. *Examples.*

Third Mood — Contains one pointed crotchet, or its quantity between each single bar, three beats, one second and a half.

COMPOUND TIME.

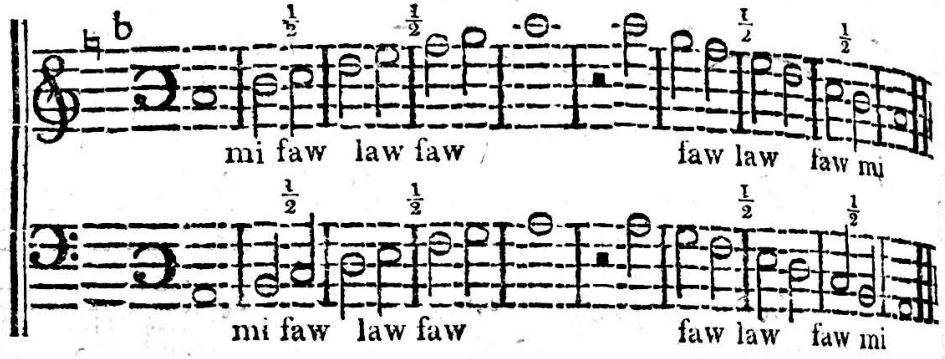
First Mood — Contains one pointed semibreve, or its quantity between each single bar, two beats, one down and one up, two seconds of time.

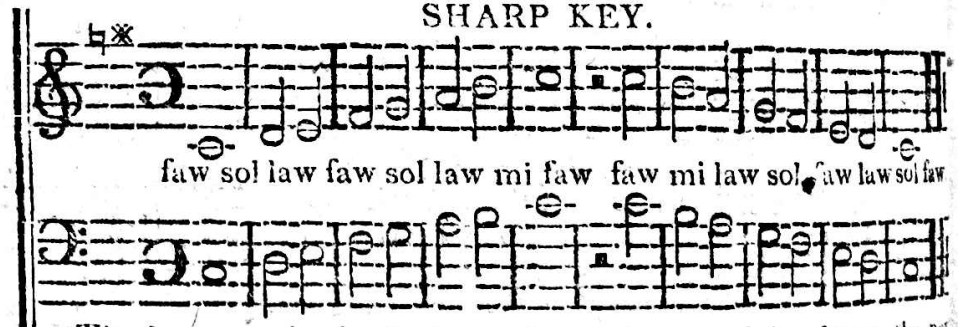
Second Mood — Contains one pointed minim, or its quantity between each single bar, two beats, one down and one up, one second and a half of time.*



Note Syncopation — Are those driven out of their proper order, or through the bar, viz. a crotchet between two quavers, or a minim between two crotchets.

There are but two natural keys in music; A flat, and C sharp. In every octave there are five tones and two semitones; one semitone is between *mi, faw*; and the other, *law, faw*.

FLAT KEY.



SHARP KEY.

The key note is the last note in the bass, and is always the next note above or below mi; if above, the tune is a sharp key; if below, it is a flat key.

* *The first and second moods of common time are to be beat as follows, firstly, strike the ends of your fingers; secondly, the heel of your hand; thirdly, raise your hand a little, and fourthly, raise it still higher. The three moods of triple time are beat the same as the two first moods of common time, omitting the last beat. The third and fourth moods of common time, and the two moods of compound time, have two equal motions of the hand.*

OBSERVATIONS.

THE learner should, while cultivating his voice, endeavour to make it as smooth as possible, giving every note its exact sound; high notes should be sounded soft, and low ones full; every note should be sounded, according to its length; viz. a semibreve, twice as loud as a minim; and all other notes in proportion.

A GOOD pronunciation in Singing, is indispensably necessary; and is one of its greatest beauties; great care should be taken to give every word its true sound, endeavouring, as much as possible, to avoid articulating near the end of the tongue. ACCENT, is a very essential part of music; the first part of the bar is the accented part in all moods of time; the first and second moods of common time may have a second accent upon the third part of the bar; but if emphatical words fall on the unaccented parts, the music must conform to the words.

THE SWELL, is a gradual increase of sound to the middle of a note, and then diminishing in the same manner.

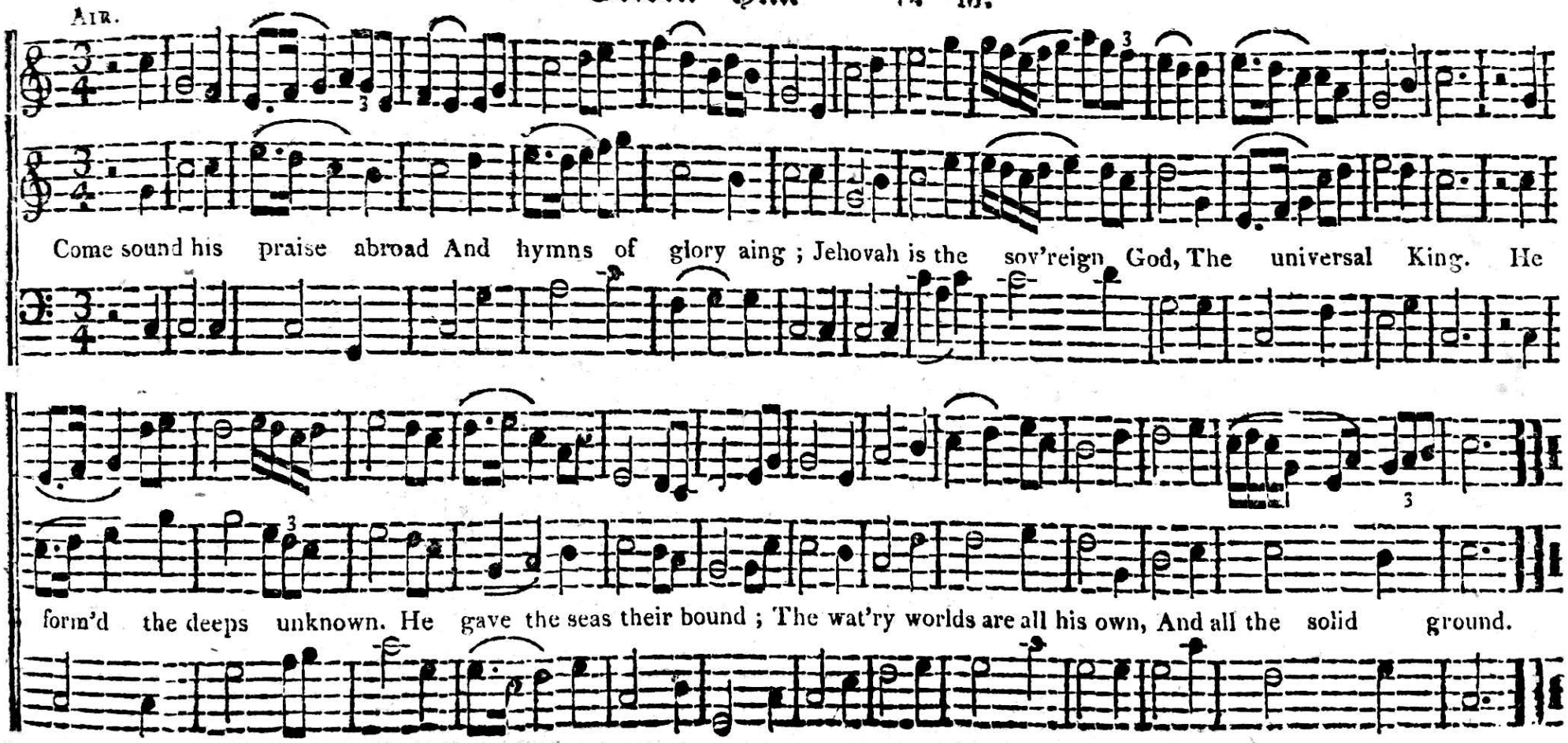
THERE are many other terms in music, which might be superfluously added to this work; but the author's opinion is, that those inserted, are sufficient to produce every necessary effect; it confines the learner to those rules, which are actually necessary to produce good singing, which, consists in giving every note its proper sound; every deviation from that destroys the harmony of all good music. Those graces I have not mentioned, which have been so highly recommended by some authors, never ought to be made use of, except in singing alone, and then it ought to be left to the judgment of the performer, without confining him to any certain rules; the idea of forcing what is unnatural, is very absurd.

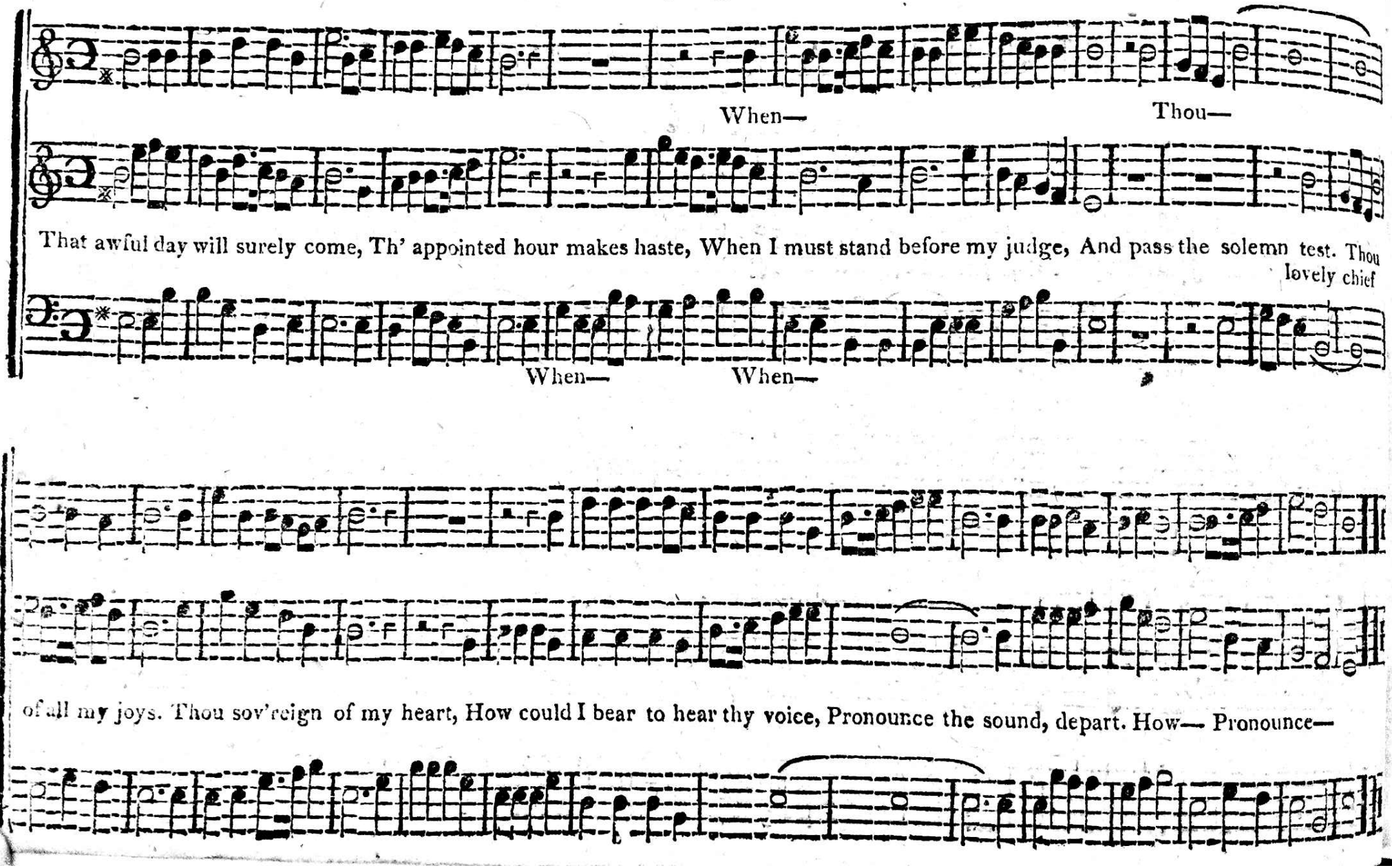
MUSICAL DICTIONARY.

AFFETTUOSO, tender and affecting.
AIR, the leading part.
ALLEGRO, a brisk movement.
ALLEGRETTO, not so quick as Allegro.
ANDANTE, not too quick, also, in a distinct manner.
CHORO GRANDO, grand chorus.
CRESCENDO, increasing the sound.
DACAPO or D. C. close with the first strain.
DIMINUENDO, decreasing the sound.
DIVOTO, in a devout manner.
EXPRESSIVO, expressively.
FORTE, loud.
FORTISSIMO, very loud.
FUGE, the parts fall in after each other, in the same notes.
GRAVE, heavy and slow.
GRATIOSO, graceful and agreeable.
GRAVISSONUS, very grave and slow.
LANQUISSIANT, lamenting and grave.
LAMENTATONE, in a lamenting manner.
MUSICO THEORICO, a person who studies music, explains dark passages, and teaches publicly.
MÆSTOSO, with majesty.
MEZE, or MEZ. a natural degree of voice between the Piano and Forte.
MODERATO, slacken the time.
PRESTO, quick.
PIANO, soft.
PIANISSIMO, very soft.
RECTE, or RECTRO, forward and backward.
RECITATIVE, musical speaking.
SPIRITOSO, with spirit.
SYMPHONY, or SYM. an interlude for instruments.
TENDERMENT, in a tender manner.
UNISON, when two or more parts sound the same notes of an octave.
VELOCE, very quick.
VIGOROSO, with energy.
VIVACE, lively, quick and gay.
VOLUNTARY, an air played in the church without singing.

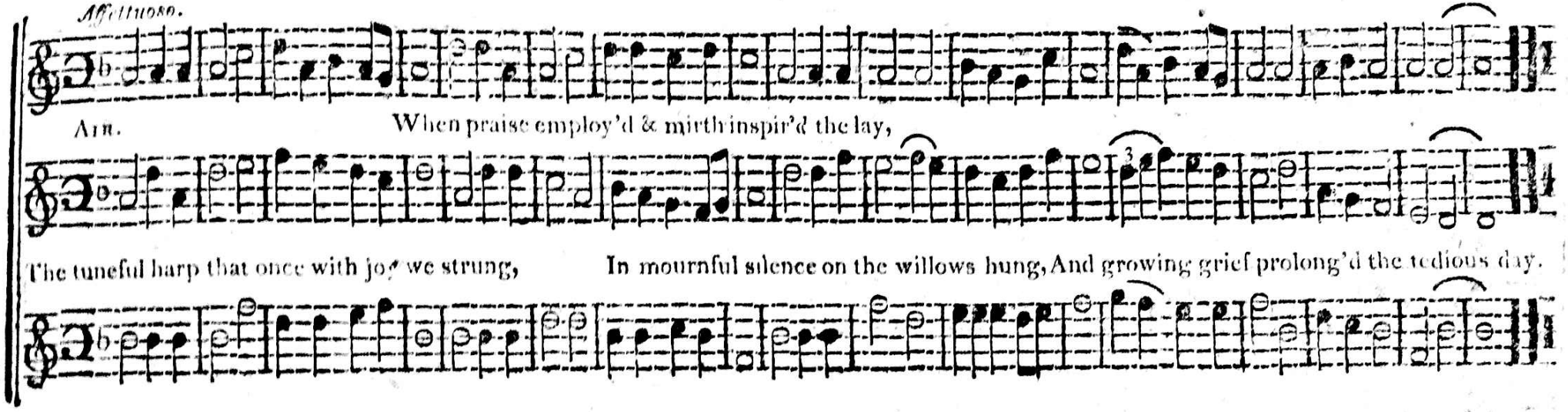
THE

MUSICAL MEDLEY.

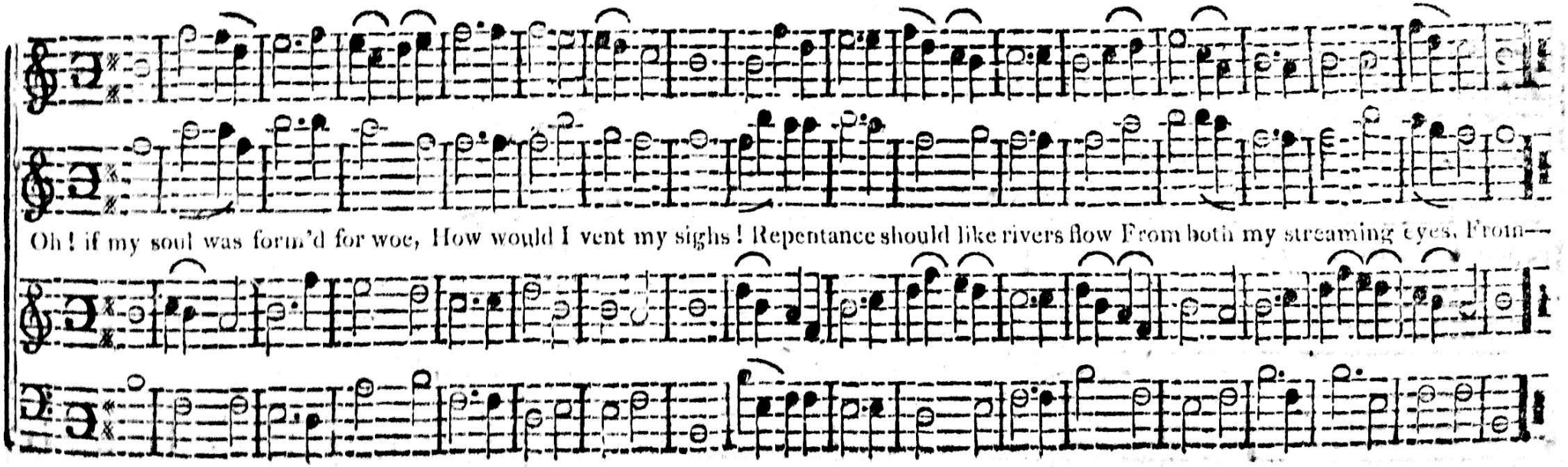
Golden Hill. S. M.

Air.
Come sound his praise abroad And hymns of glory aing ; Jehovah is the sov'reign God, The universal King. He
form'd the deeps unknown. He gave the seas their bound ; The wat'ry worlds are all his own, And all the solid ground.

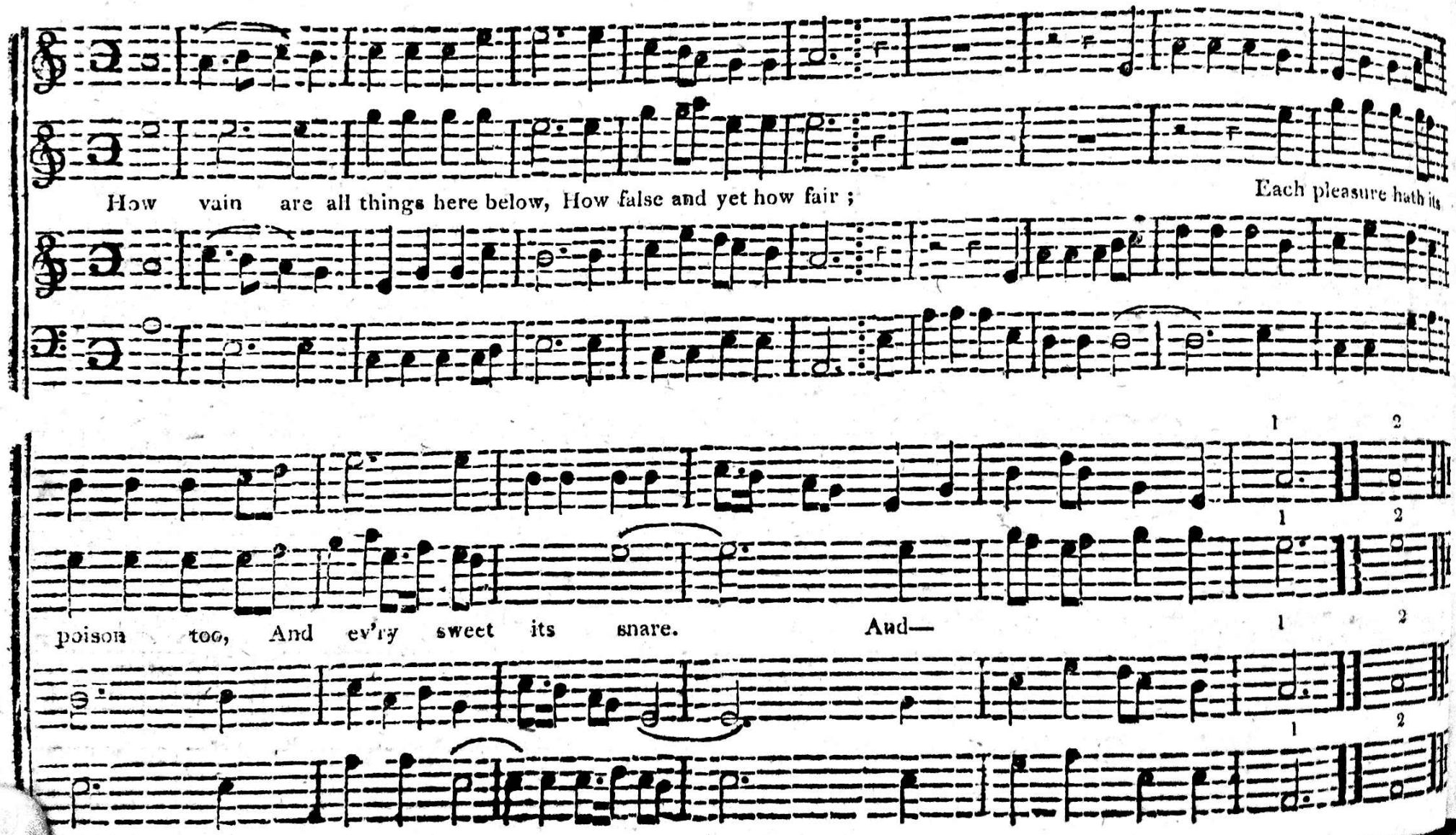
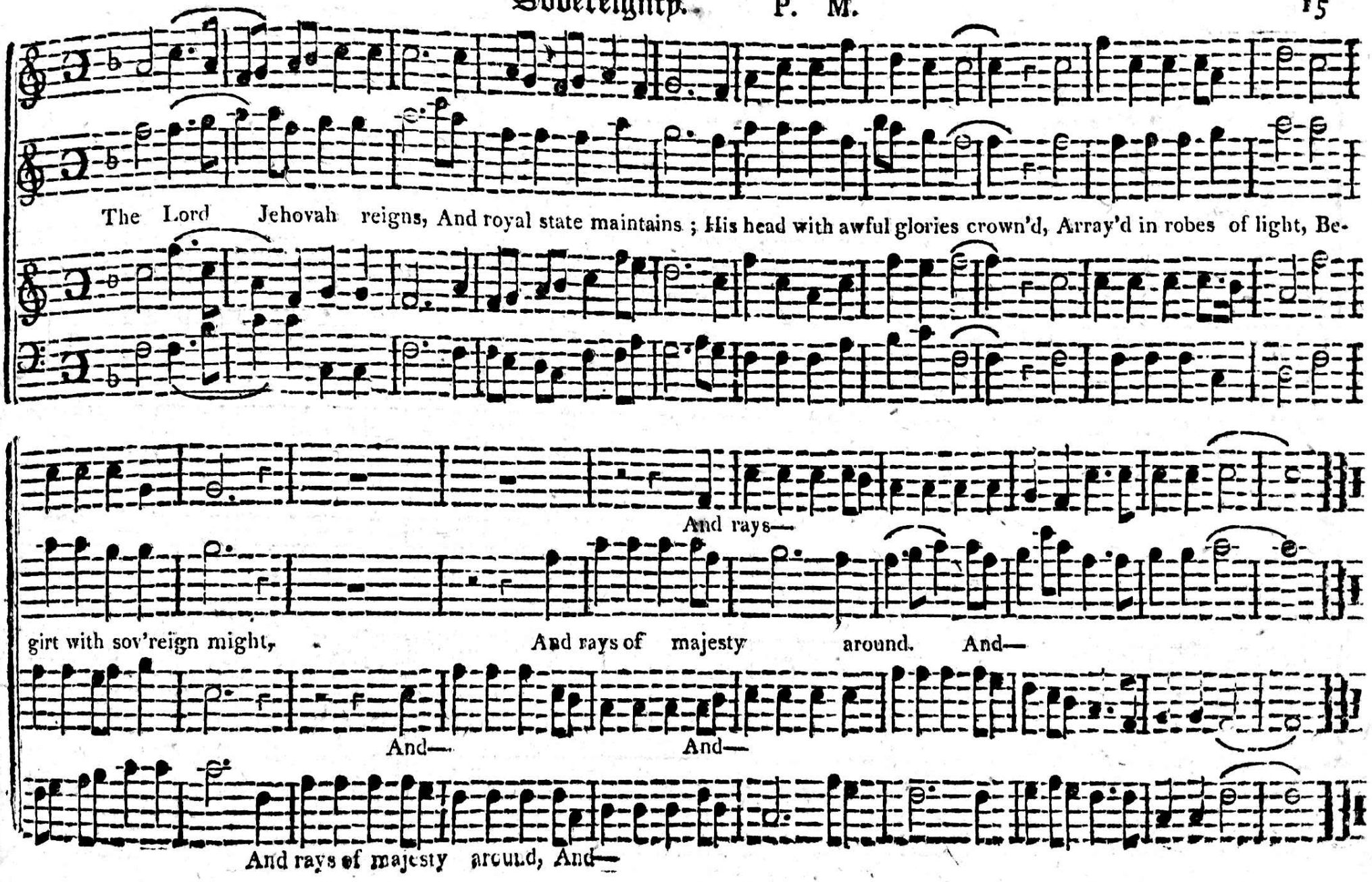
Solemn Thought. C. M.

When—
Thou—
That awful day will surely come, Th' appointed hour makes haste, When I must stand before my judge, And pass the solemn test. Thou
lovely chief
When—
When—
of all my joys. Thou sov'reign of my heart, How could I bear to hear thy voice, Pronounce the sound, depart. How— Pronounce—

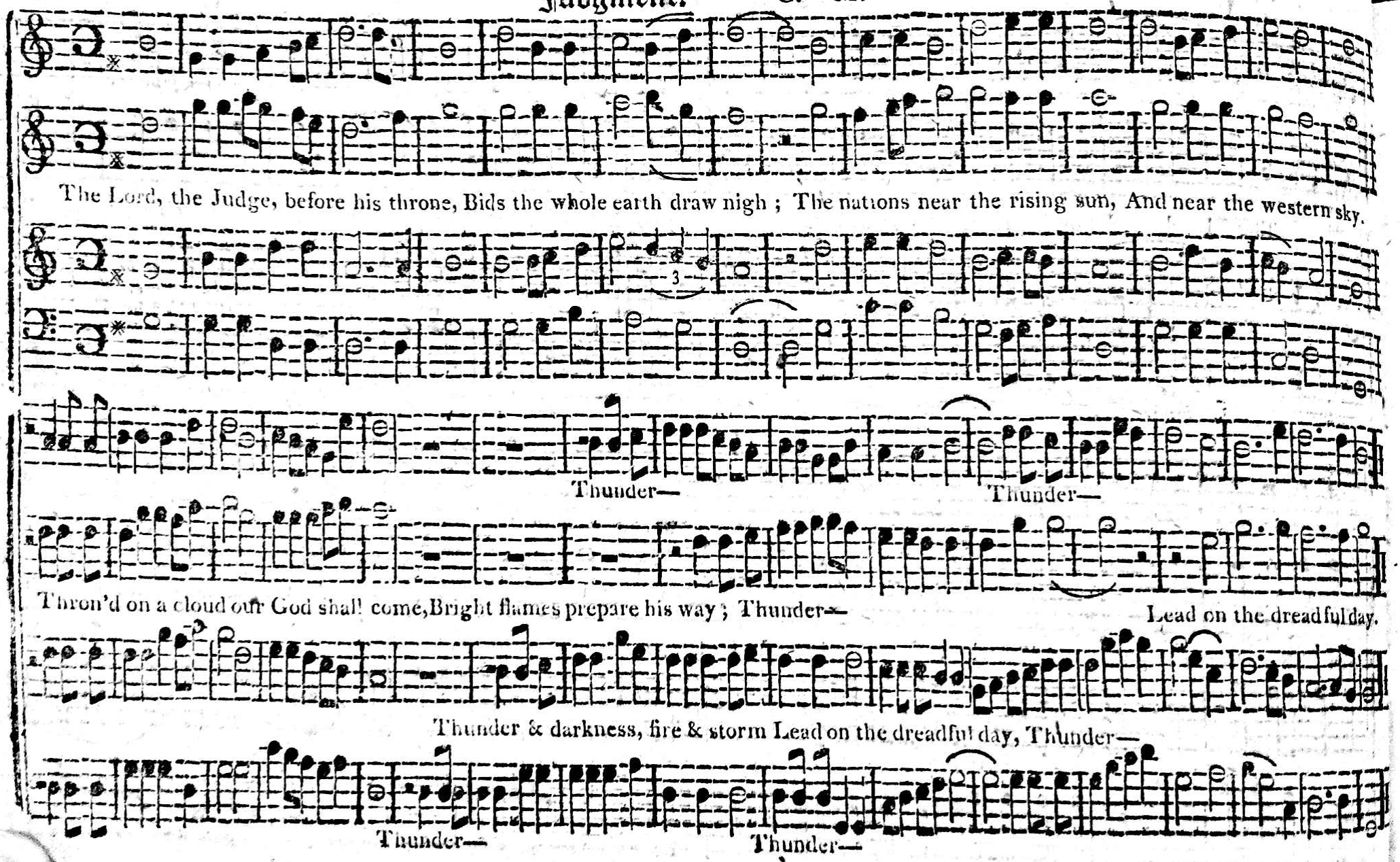
Lamentation. P. M.


Affettuoso.
Air. When praise employ'd & mirth inspir'd the lay,
The tuneful harp that once with joy we strung, In mournful silence on the willows hung, And growing grief prolong'd the tedious day.

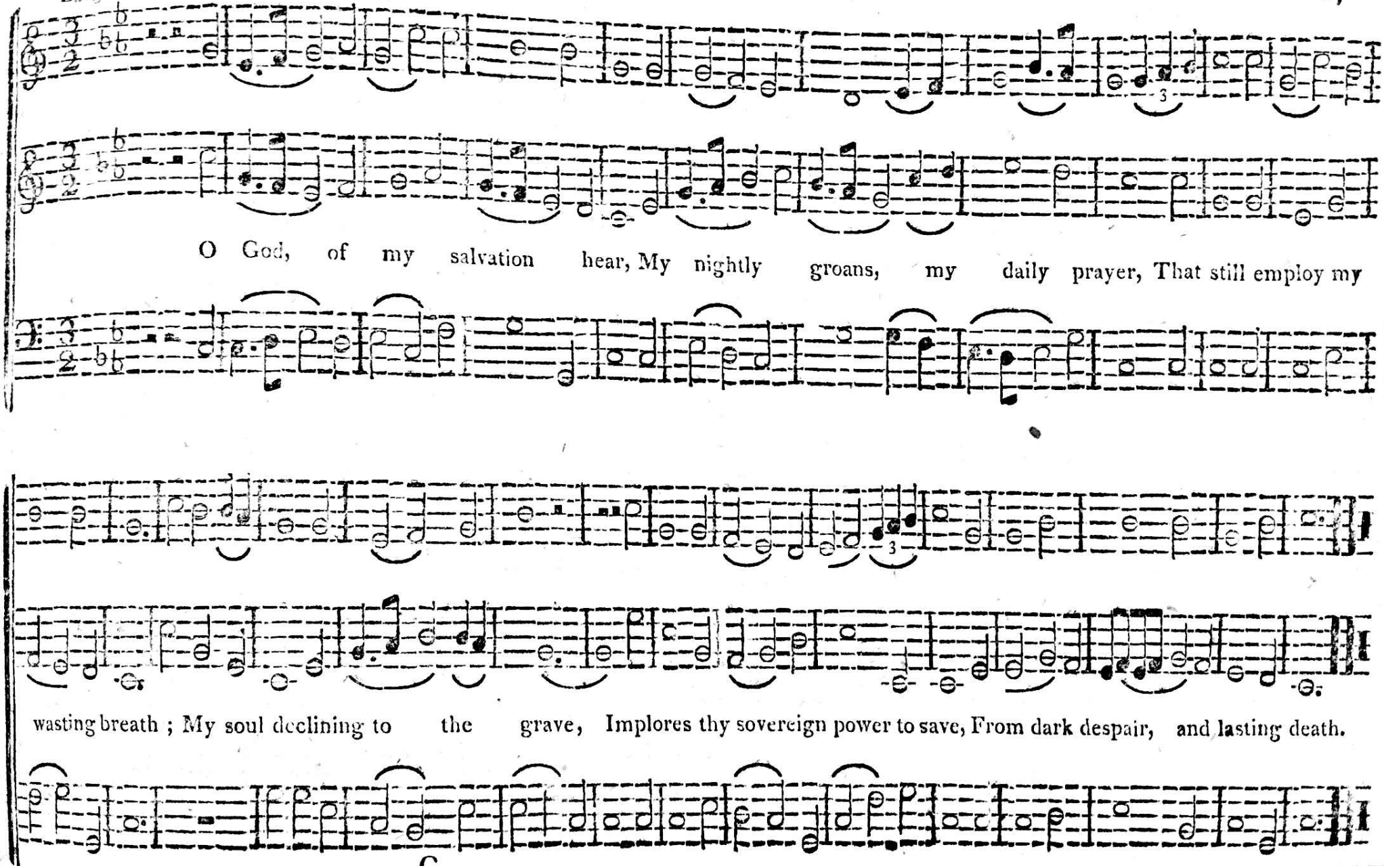
Repentance. C. M.

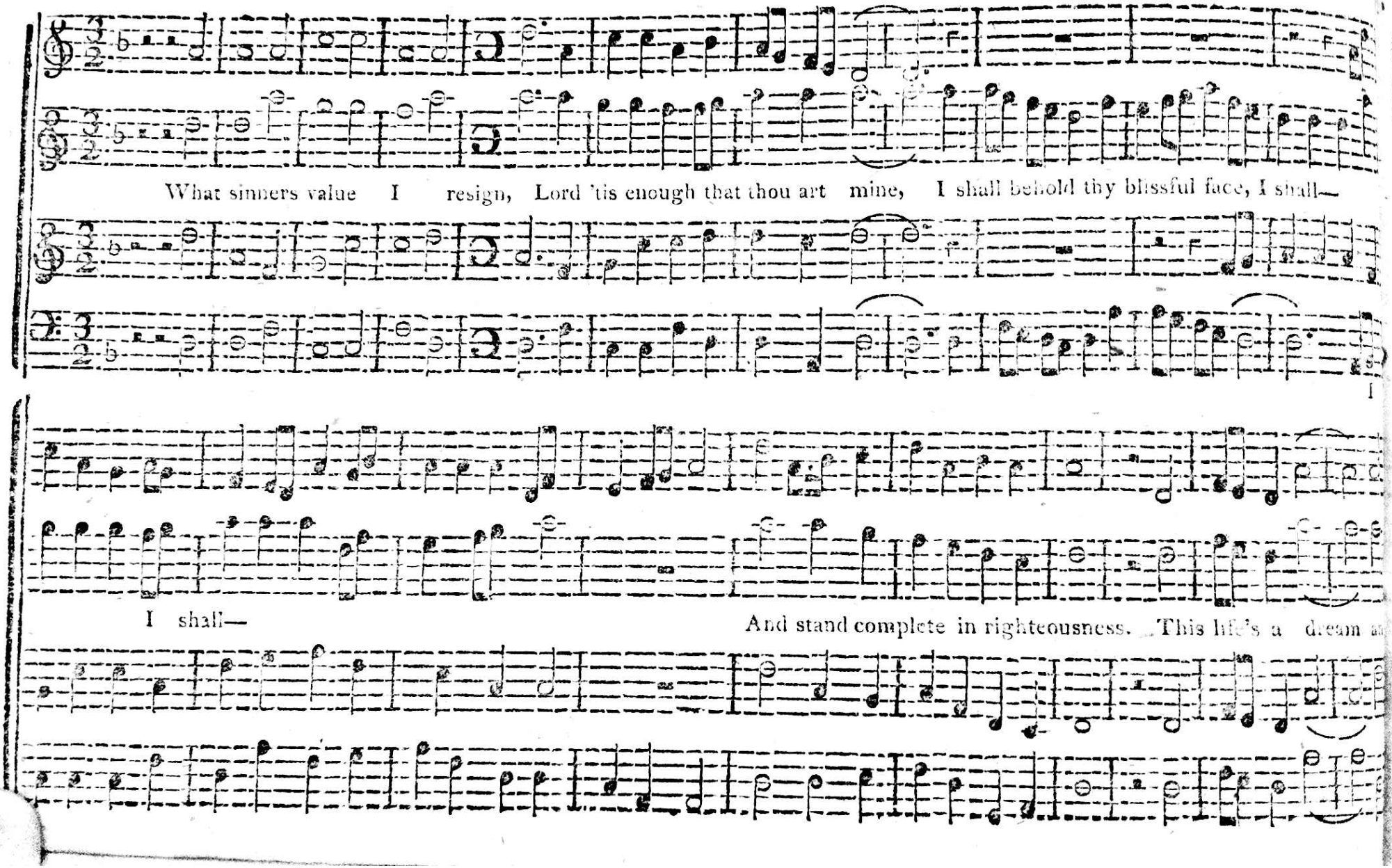
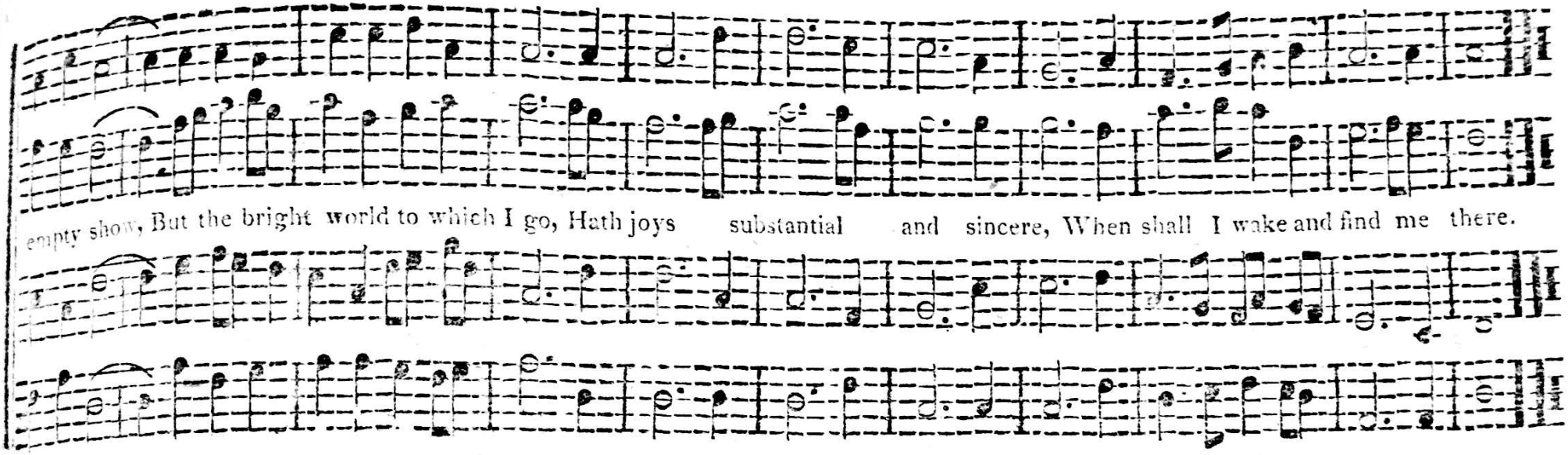

Oh! if my soul was form'd for woe, How would I vent my sighs! Repentance should like rivers flow From both my streaming eyes. From—

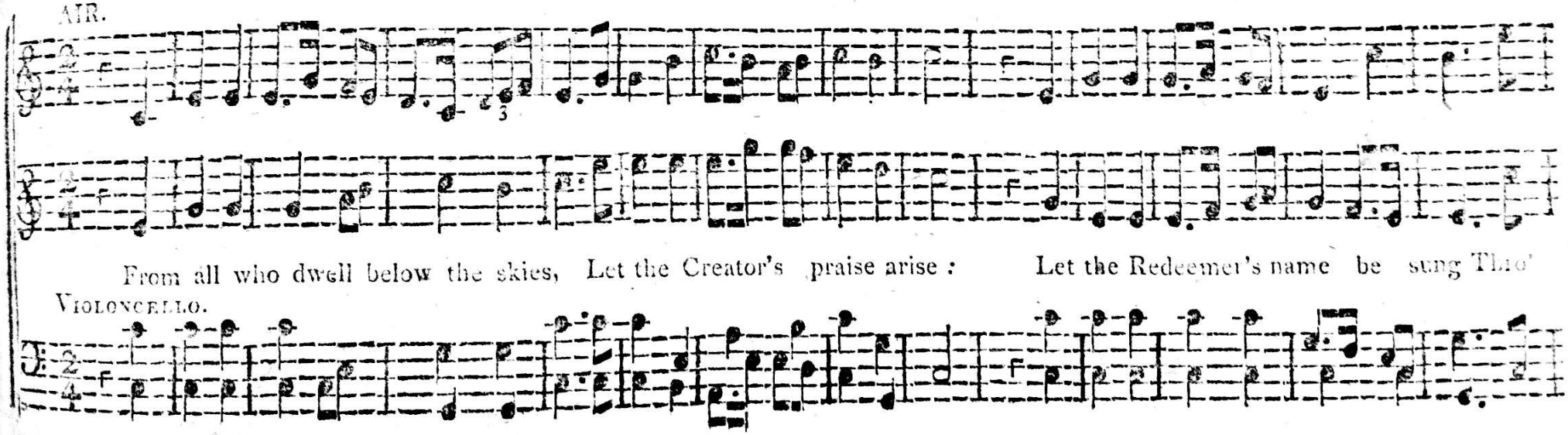
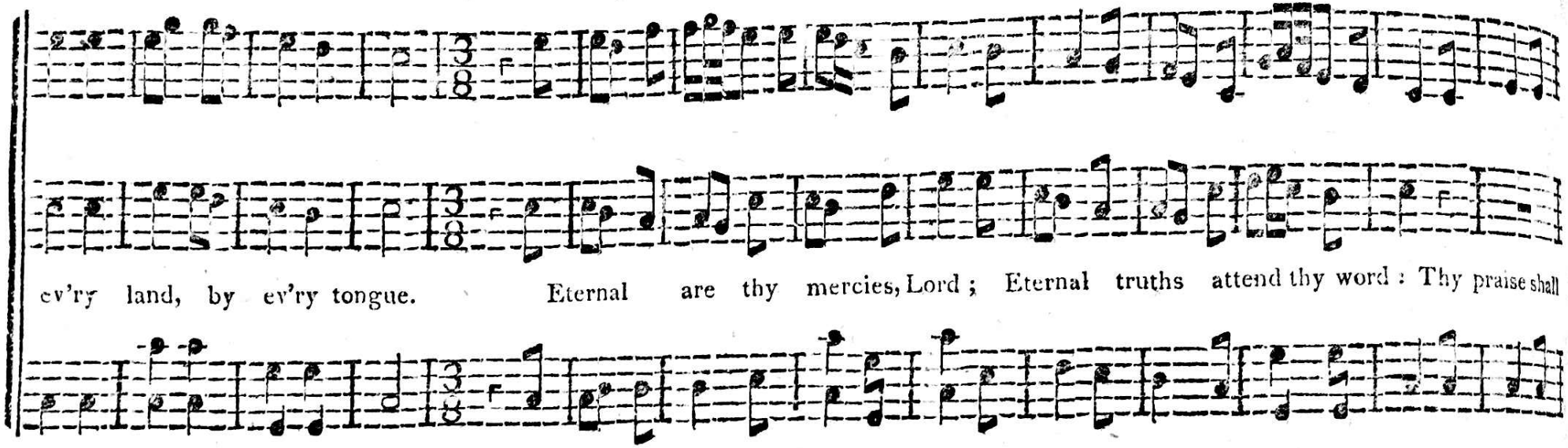
Bridgeport. C. M.

How vain are all things here below, How false and yet how fair ;
Each pleasure hath its
poison too, And ev'ry sweet its snare.
And—

The Lord Jehovah reigns, And royal state maintains ; His head with awful glories crown'd, Array'd in robes of light, Be-
girt with sov'reign might, And rays of majesty around. And—
And— And—
And rays of majesty around, And—

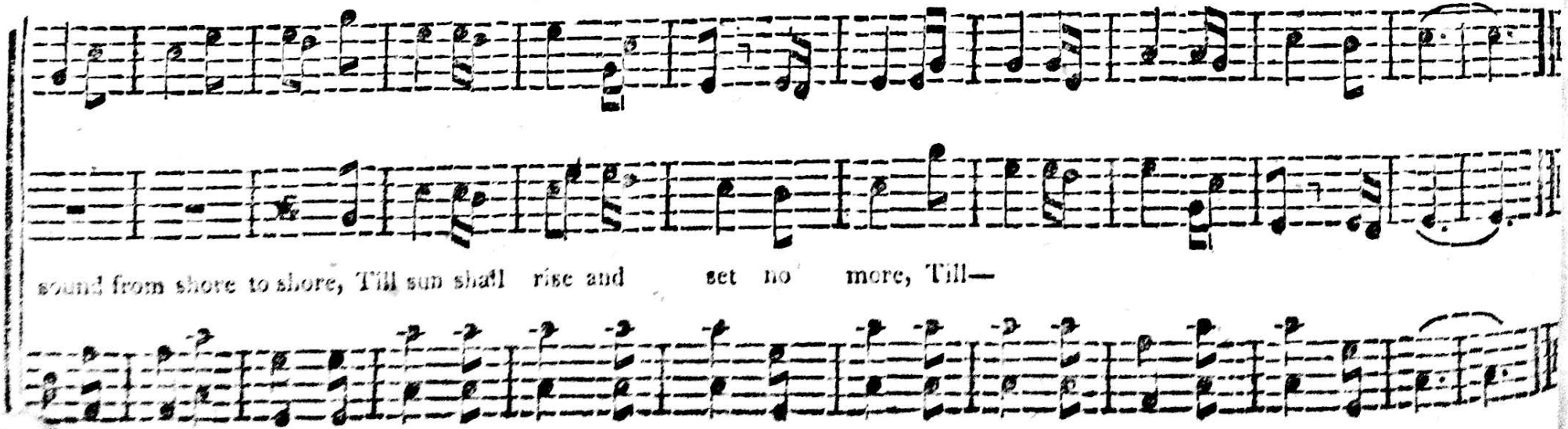
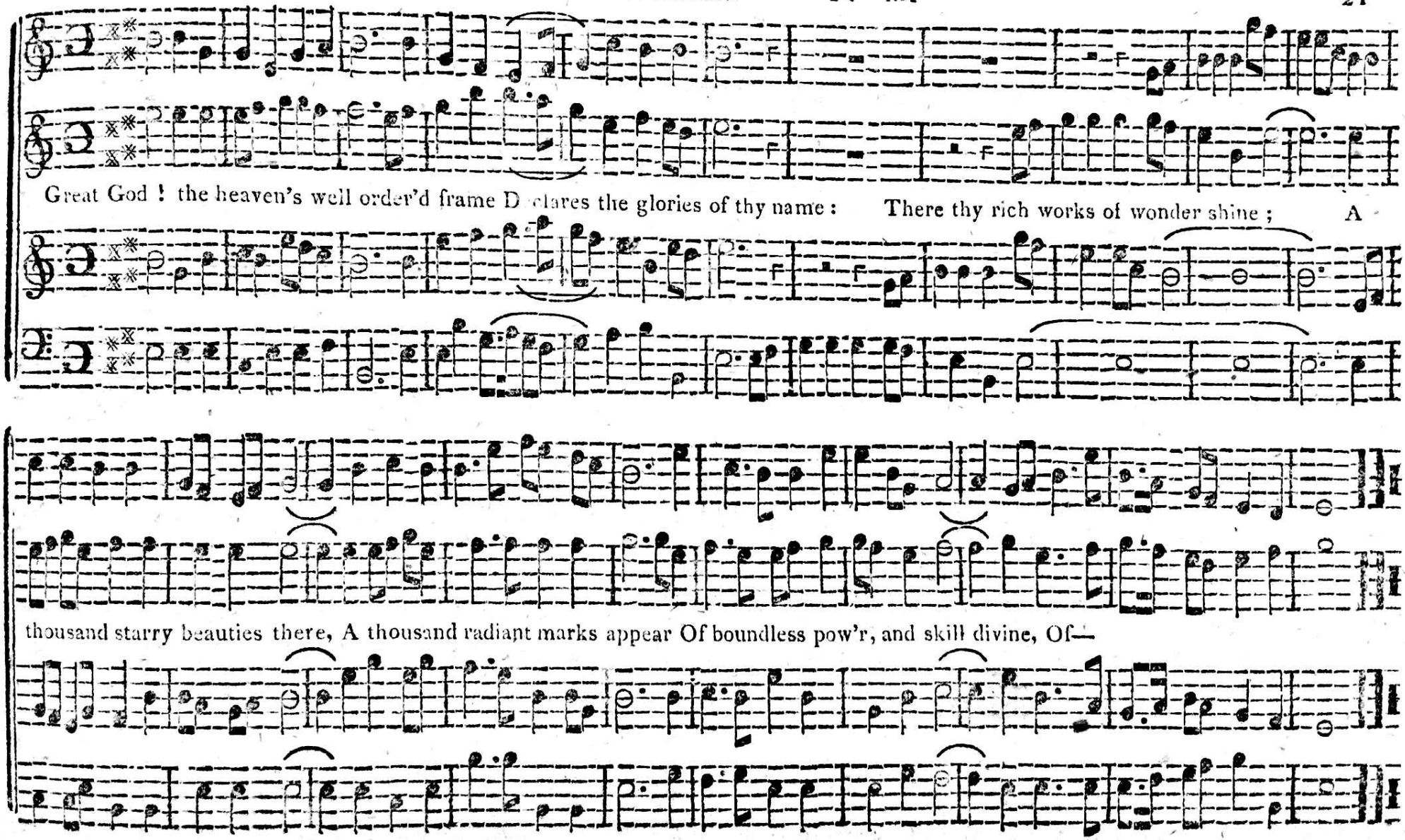
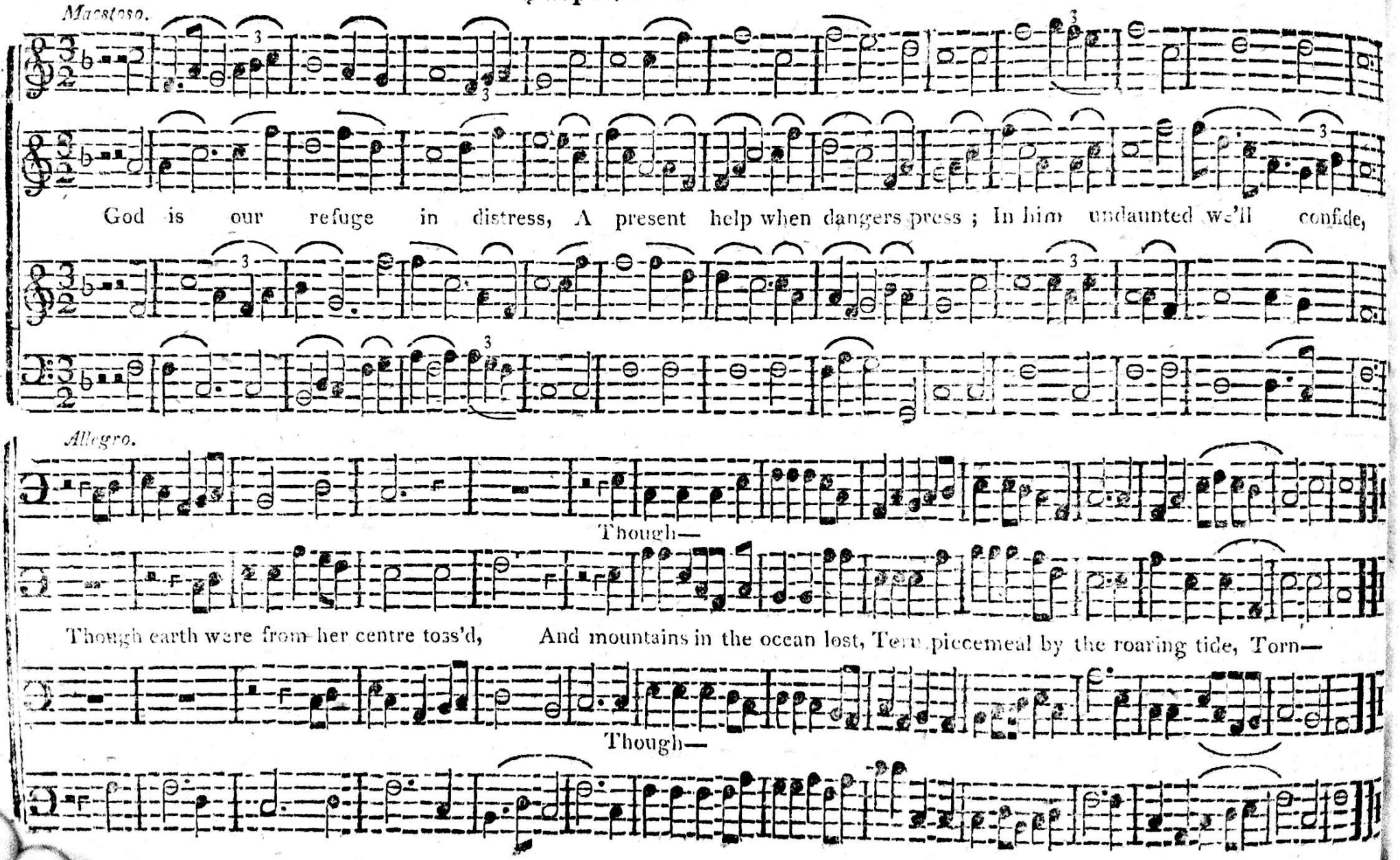
Judgment. C. M.

The Lord, the Judge, before his throne, Bids the whole earth draw nigh ; The nations near the rising sun, And near the western sky.
Thunder—
Thunder—
Thron'd on a cloud our God shall come, Bright flames prepare his way ; Thunder—
Lead on the dreadful day.
Thunder & darkness, fire & storm Lead on the dreadful day, Thunder—
Thunder—
Thunder—

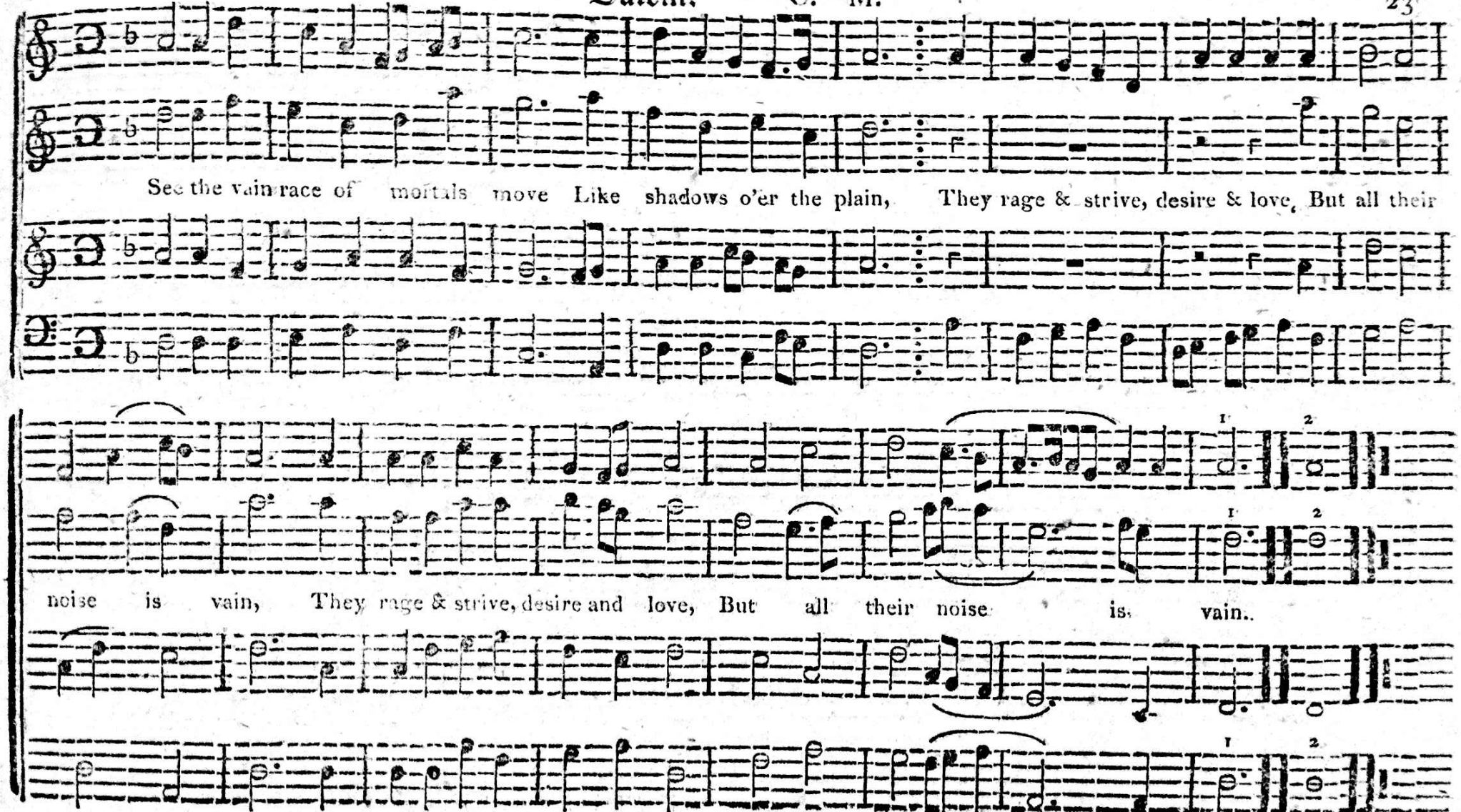
Invocation. P. M.

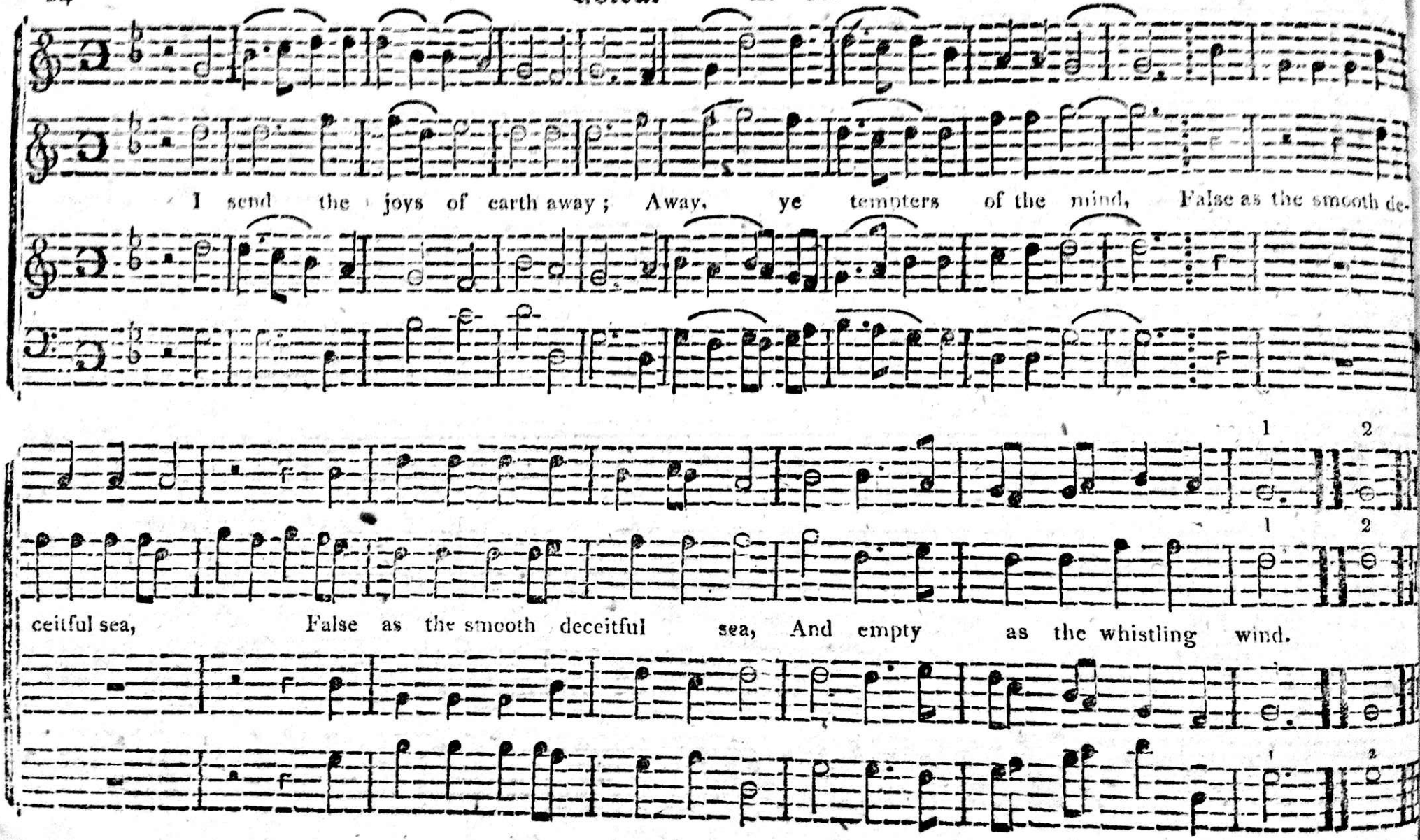
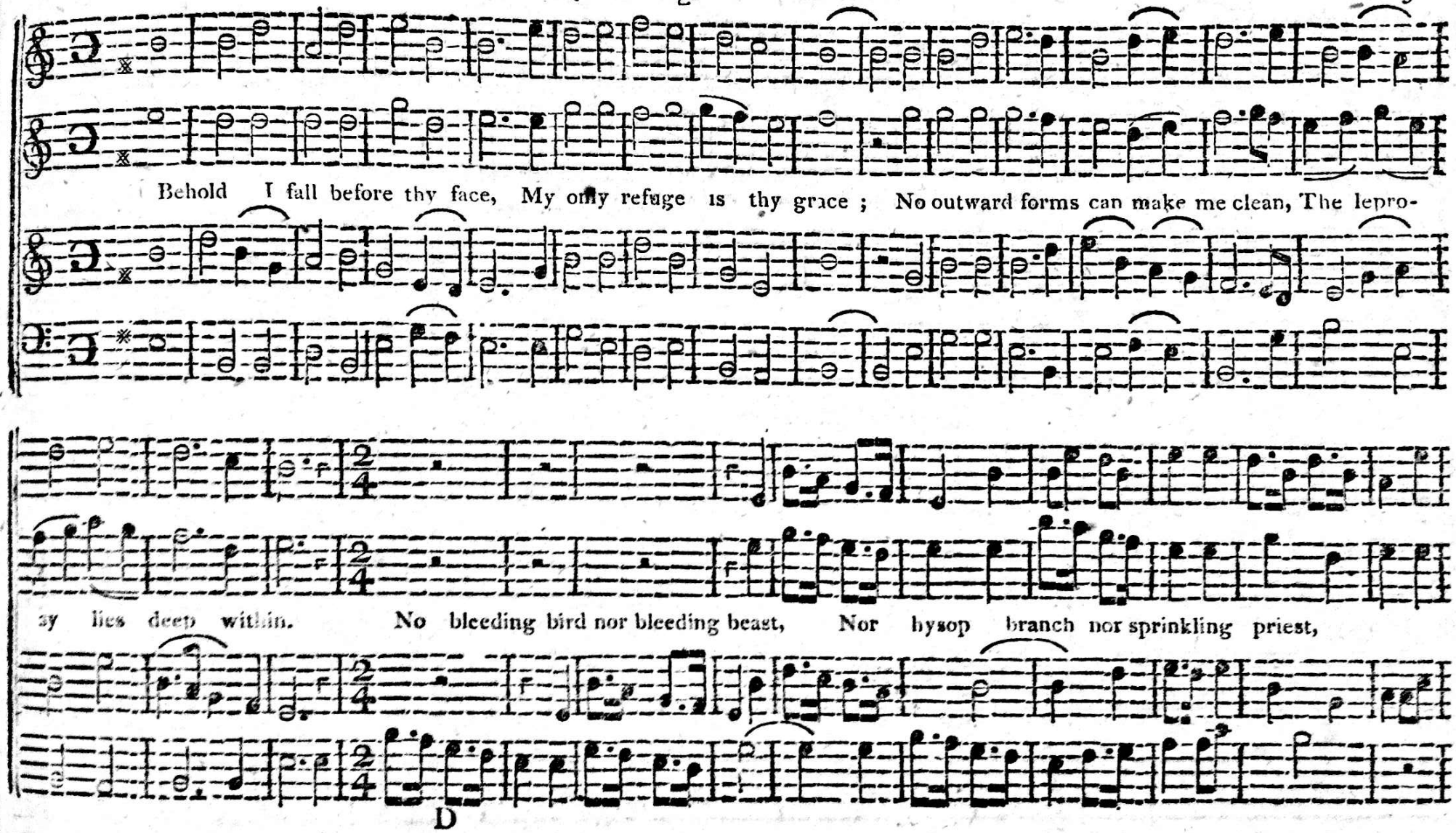
Languissant.

O God, of my salvation hear, My nightly groans, my daily prayer, That still employ my
wasting breath ; My soul declining to the grave, Implores thy sovereign power to save, From dark despair, and lasting death.

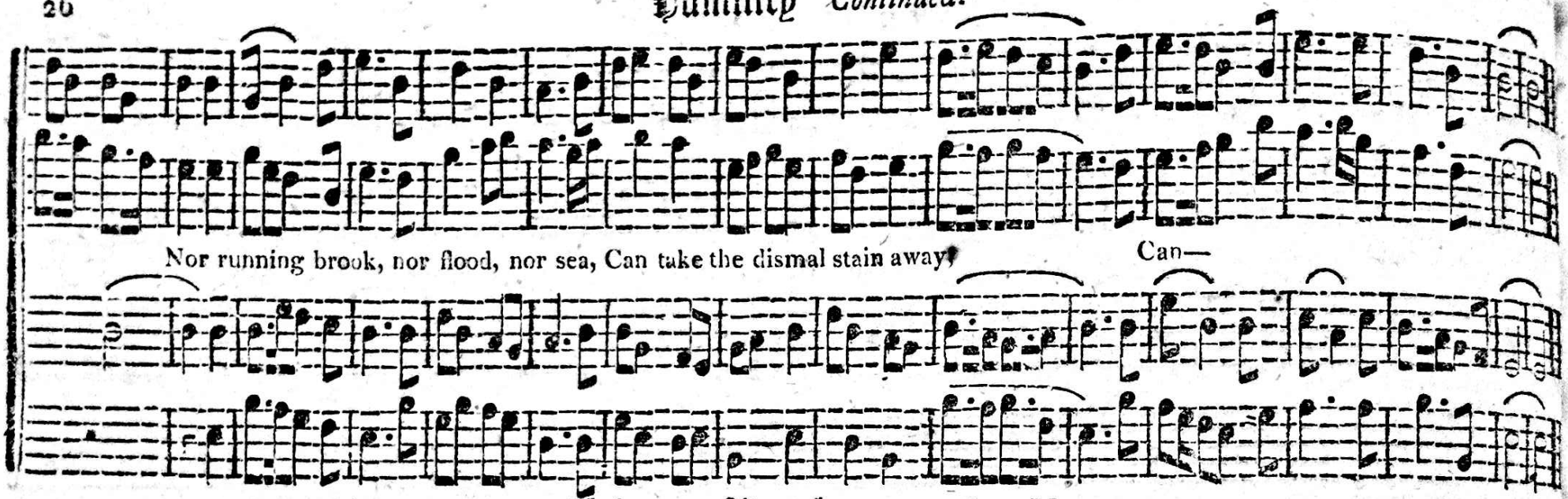
Anticipation. L. M.

What sinners value I resign, Lord 'tis enough that thou art mine, I shall behold thy blissful face, I shall—
I shall—
And stand complete in righteousness. This life's a dream a

Psalm 117th. L. M.



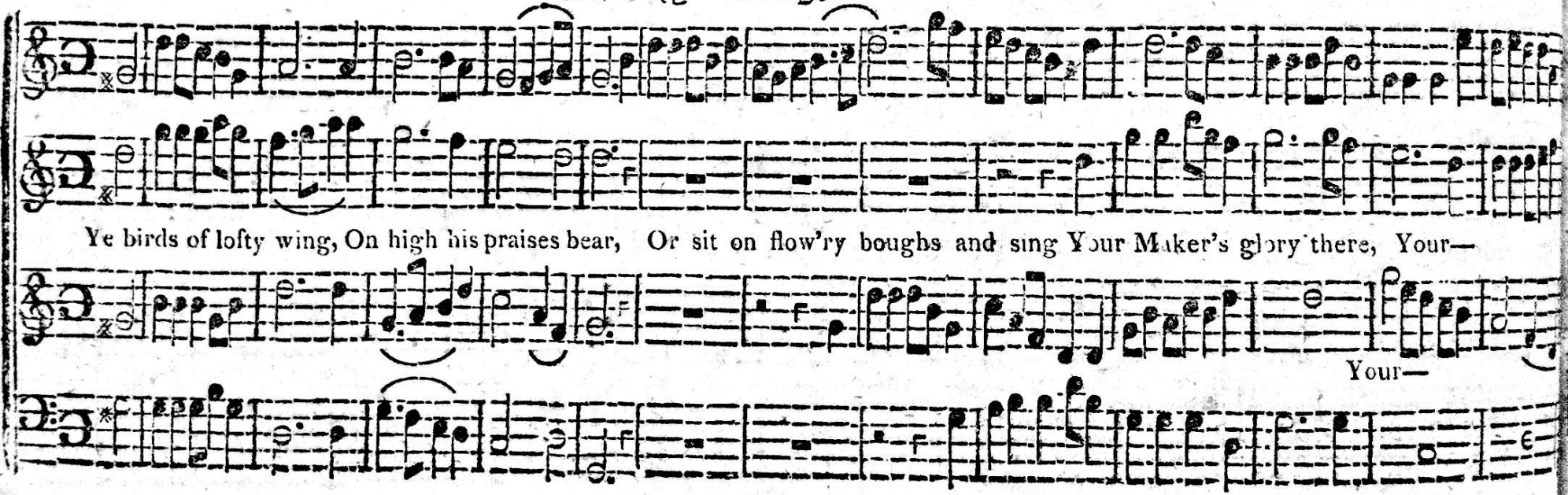
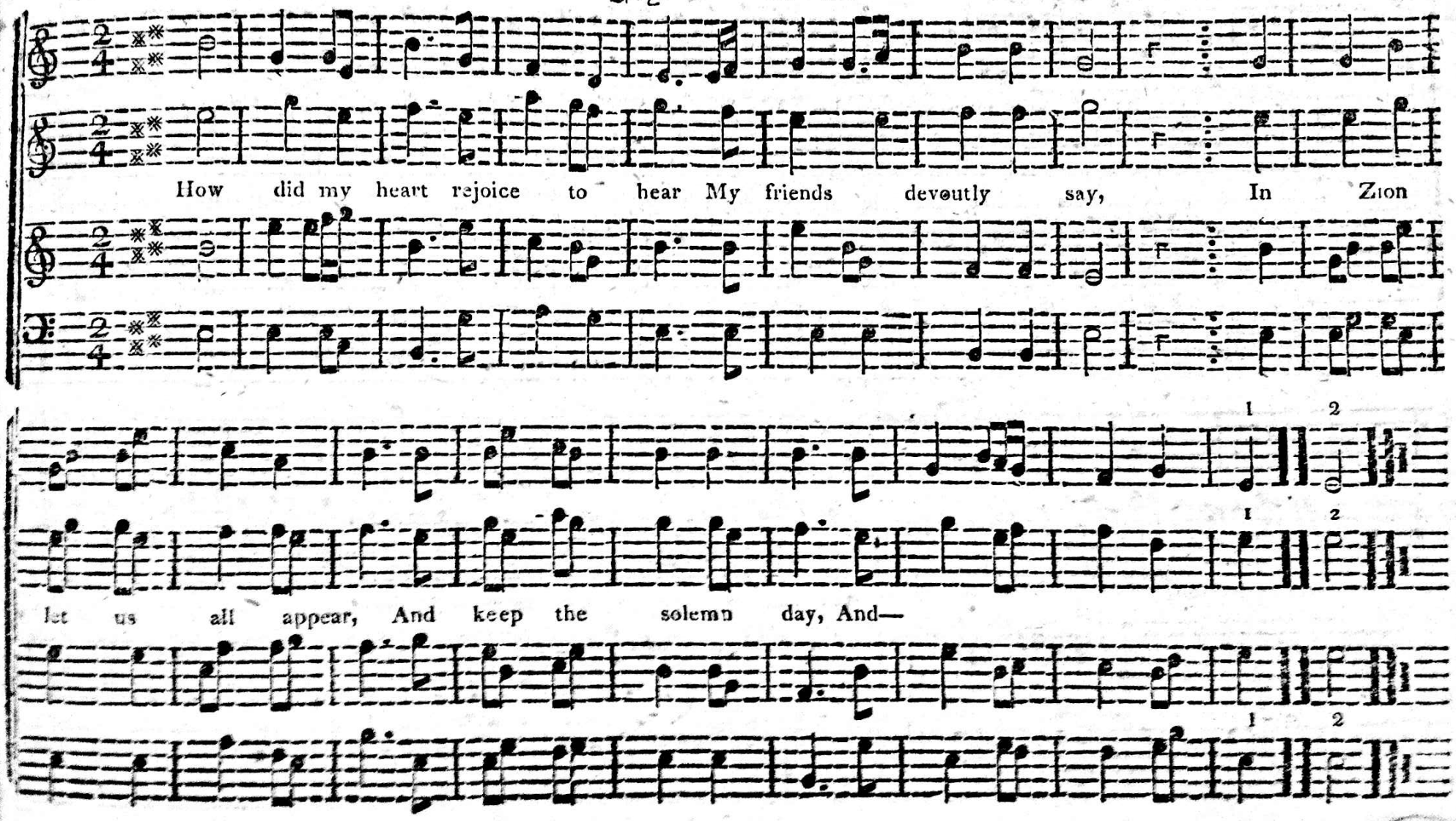
ev'ry land, by ev'ry tongue. Eternal are thy mercies, Lord; Eternal truths attend thy word: Thy praise shall

sound from shore to shore, Till sun shall rise and set no more, Till—

Great God ! the heaven's well order'd frame D clares the glories of thy name : There thy rich works of wonder shine ; A
thousand starry beauties there, A thousand radiant marks appear Of boundless pow'r, and skill divine, Of—

Maestoso.
God is our refuge in distress, A present help when dangers press ; In him undaunted we'll confide,
Allegro.
Though—
Though earth were from her centre toss'd, And mountains in the ocean lost, Torn piecemeal by the roaring tide, Torn—
Though—

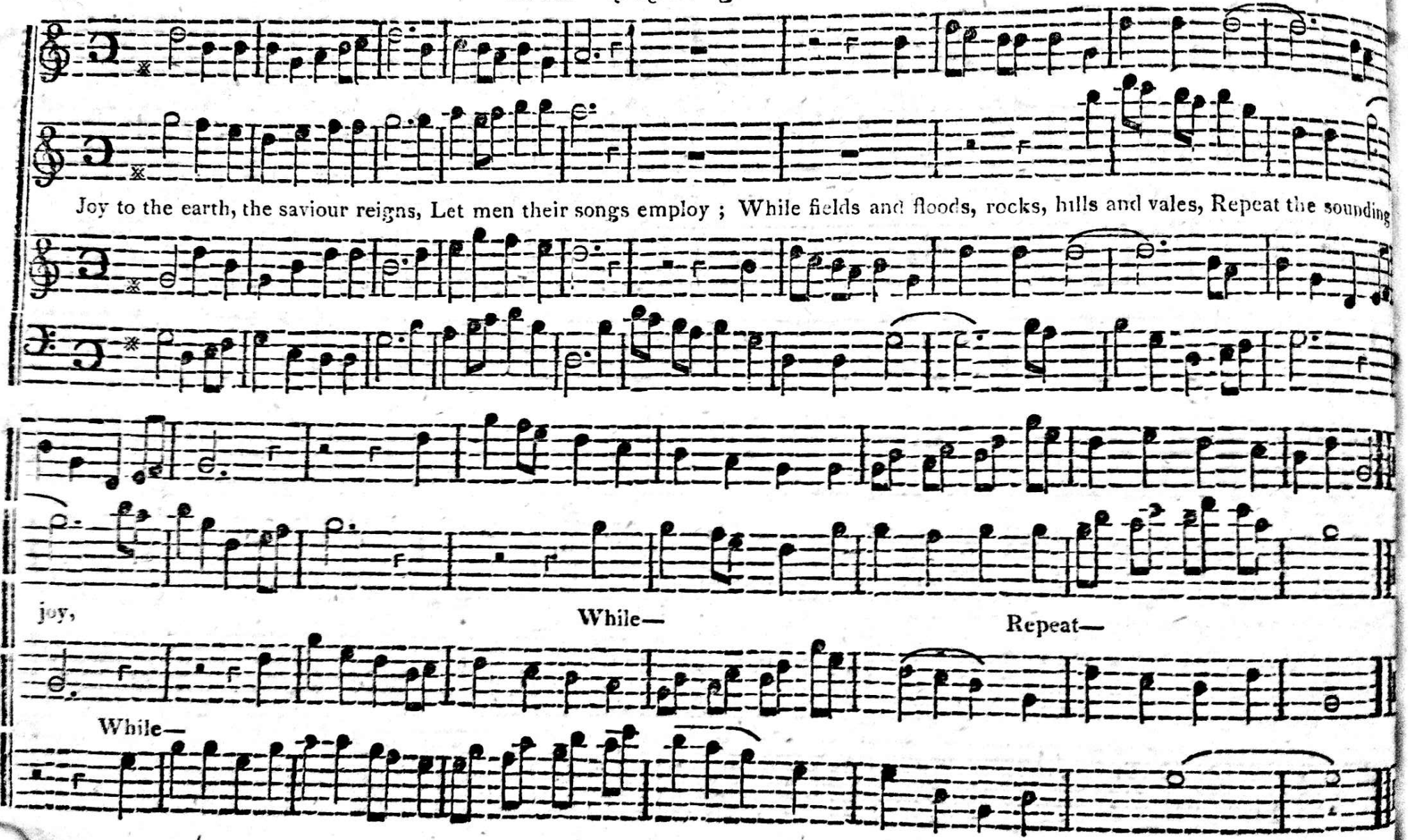
Salem. C. M.

See the vain race of mortals move Like shadows o'er the plain, They rage & strive, desire & love, But all their
noise is vain, They rage & strive, desire and love, But all their noise is vain..

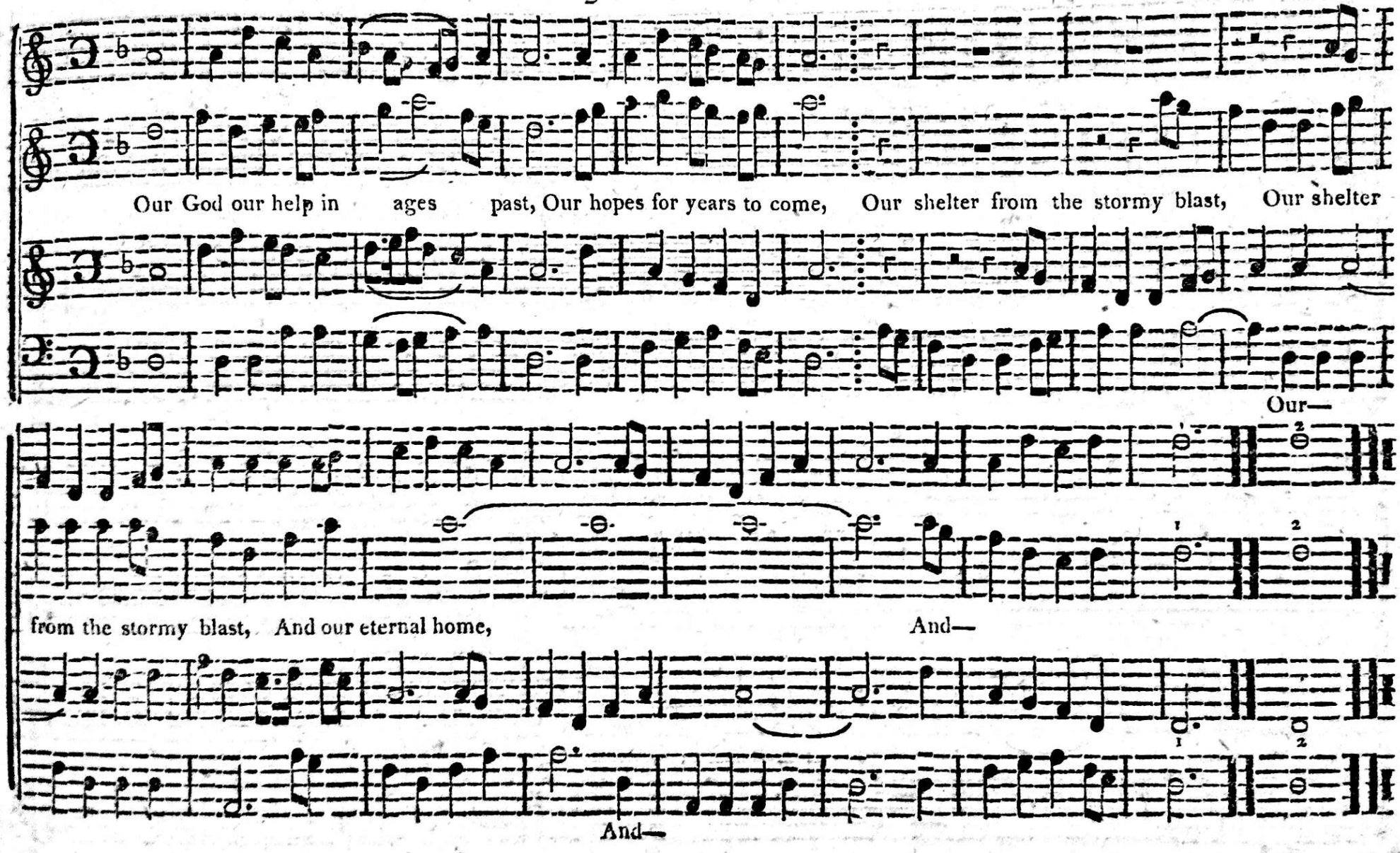
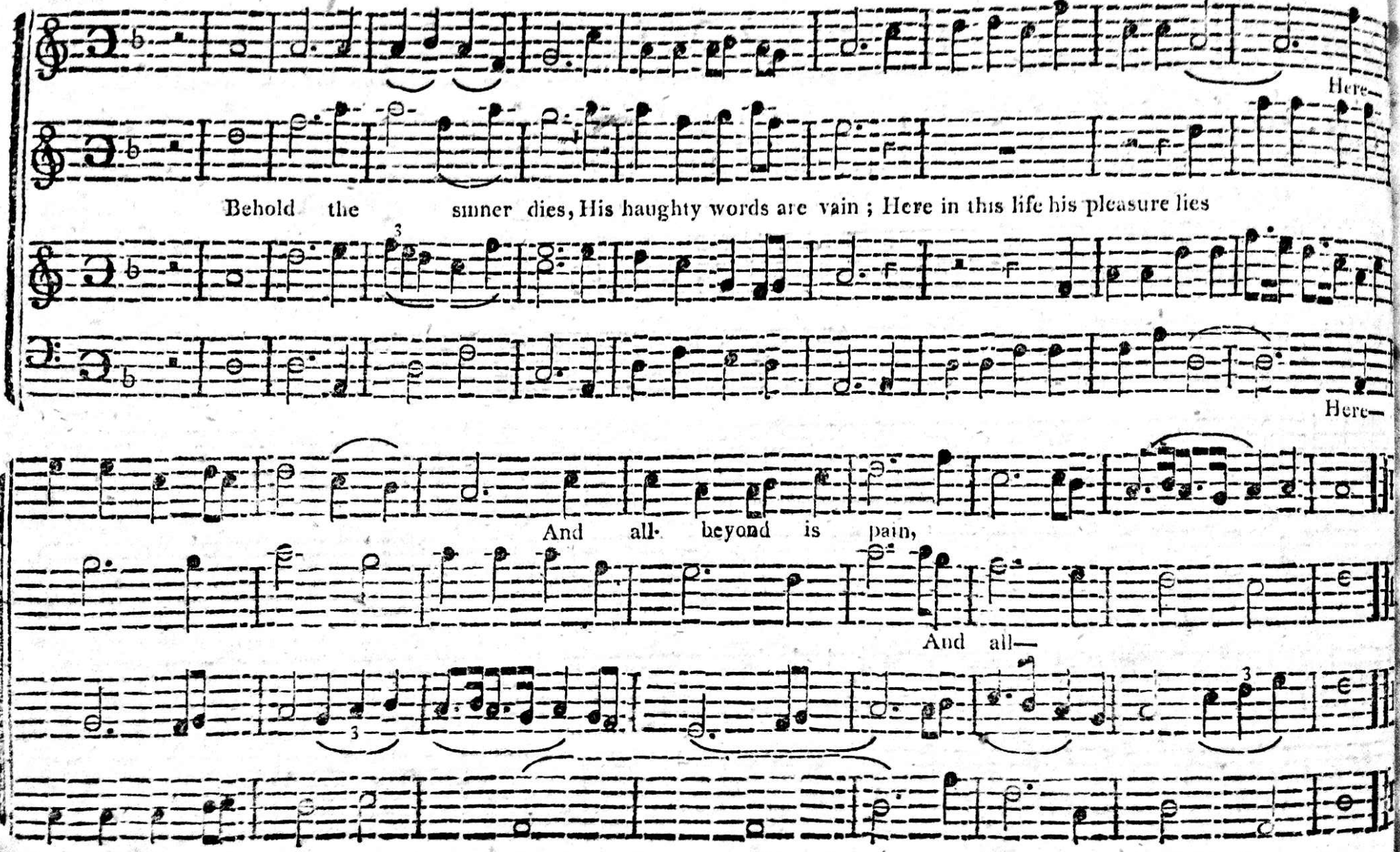
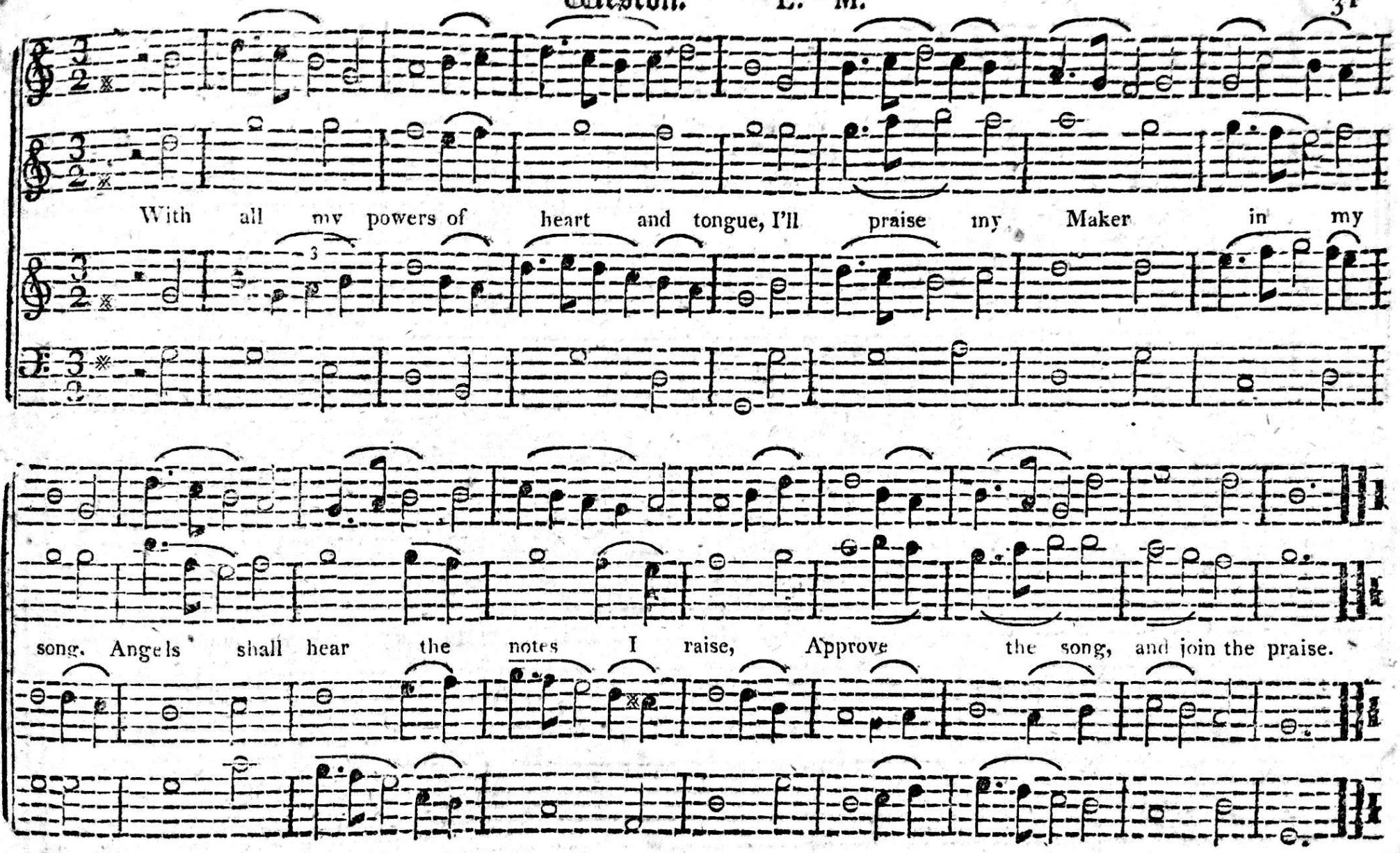
Adieu. L. M.

I send the joys of earth away; Away, ye tempters of the mind, False as the smooth de-
ceitful sea, False as the smooth deceitful sea, And empty as the whistling wind.

Behold I fall before thy face, My only refuge is thy grace ; No outward forms can make me clean, The lepro-
sy lies deep within. No bleeding bird nor bleeding beast, Nor hysop branch nor sprinkling priest,
D

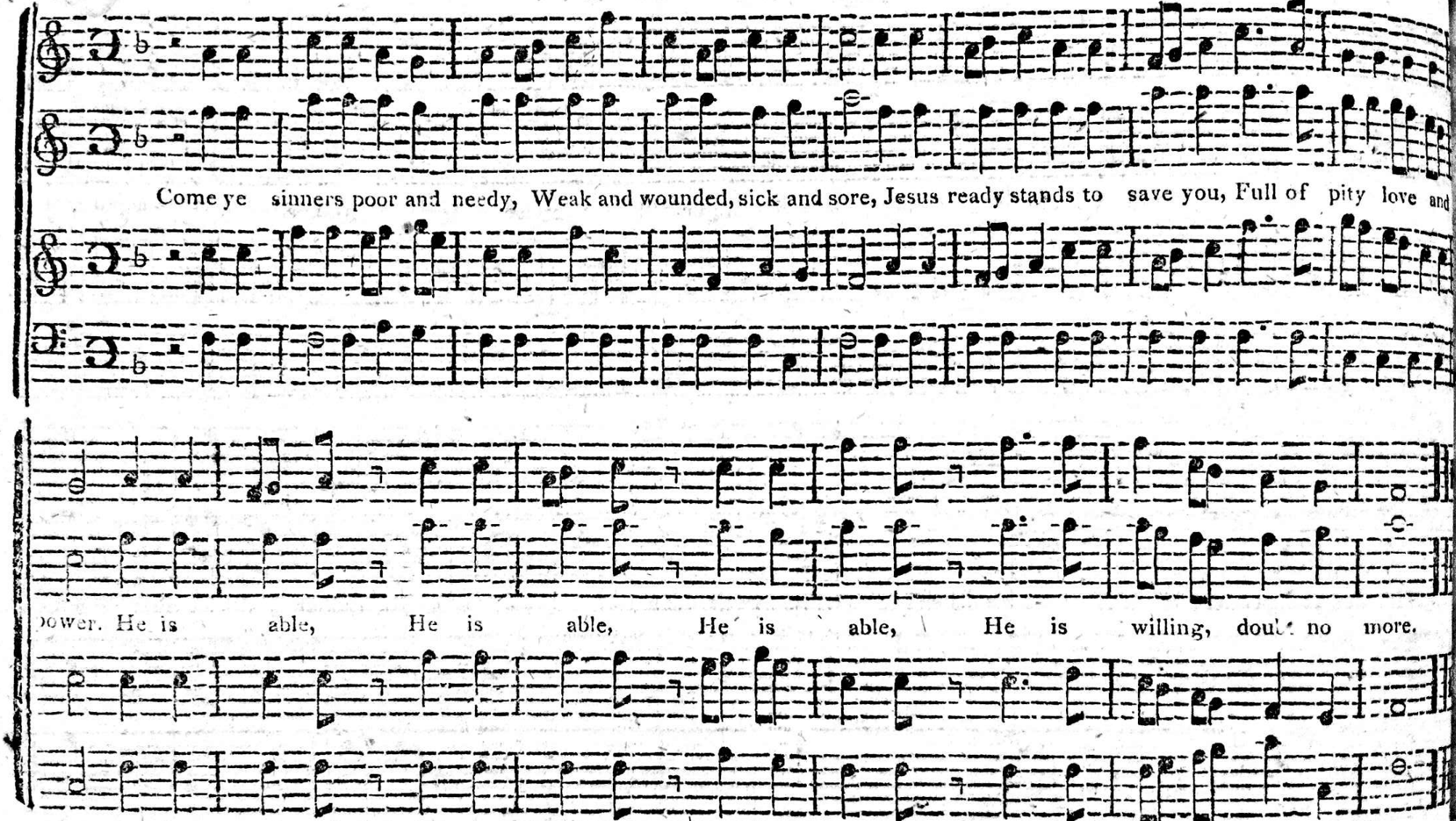
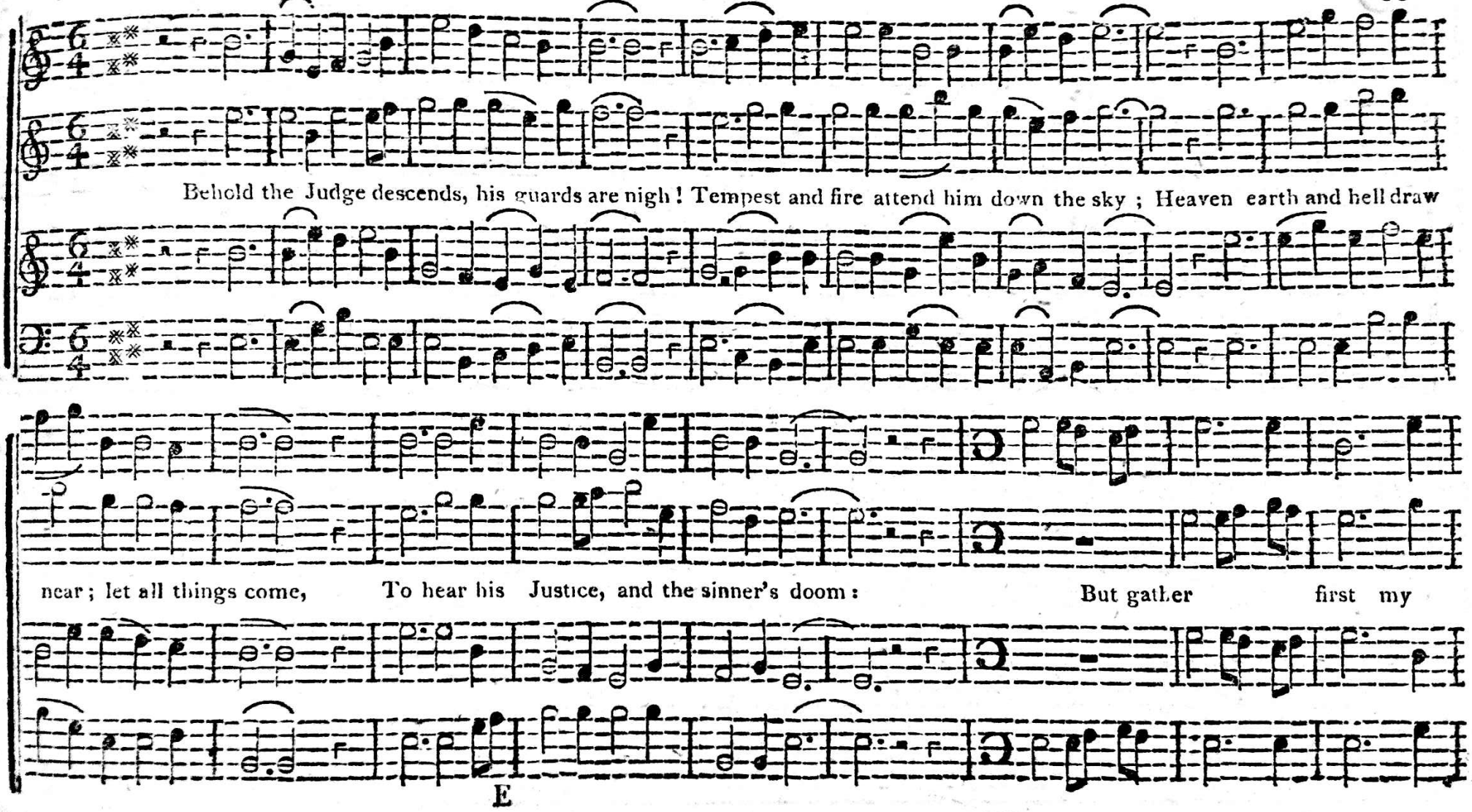


Flowery Boughs. S. M.

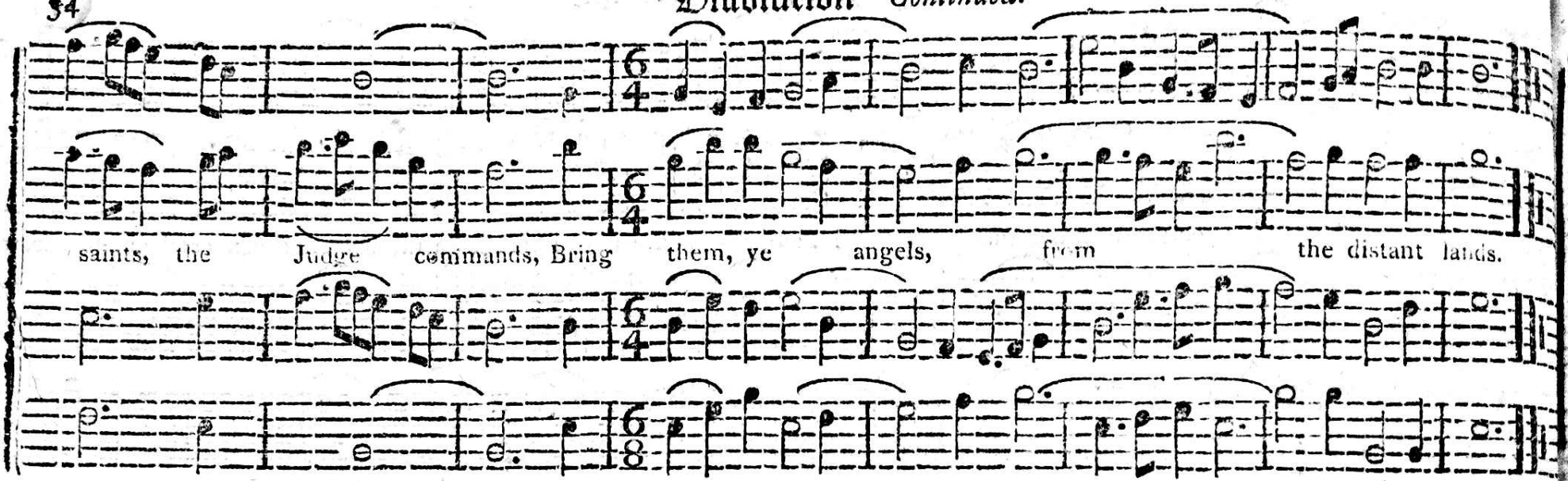


How did my heart rejoice to hear My friends devoutly say, In Zion
let us all appear, And keep the solemn day, And—

Joy to the earth, the saviour reigns, Let men their songs employ ; While fields and floods, rocks, hills and vales, Repeat the sounding
joy,
While—
Repeat—
While—

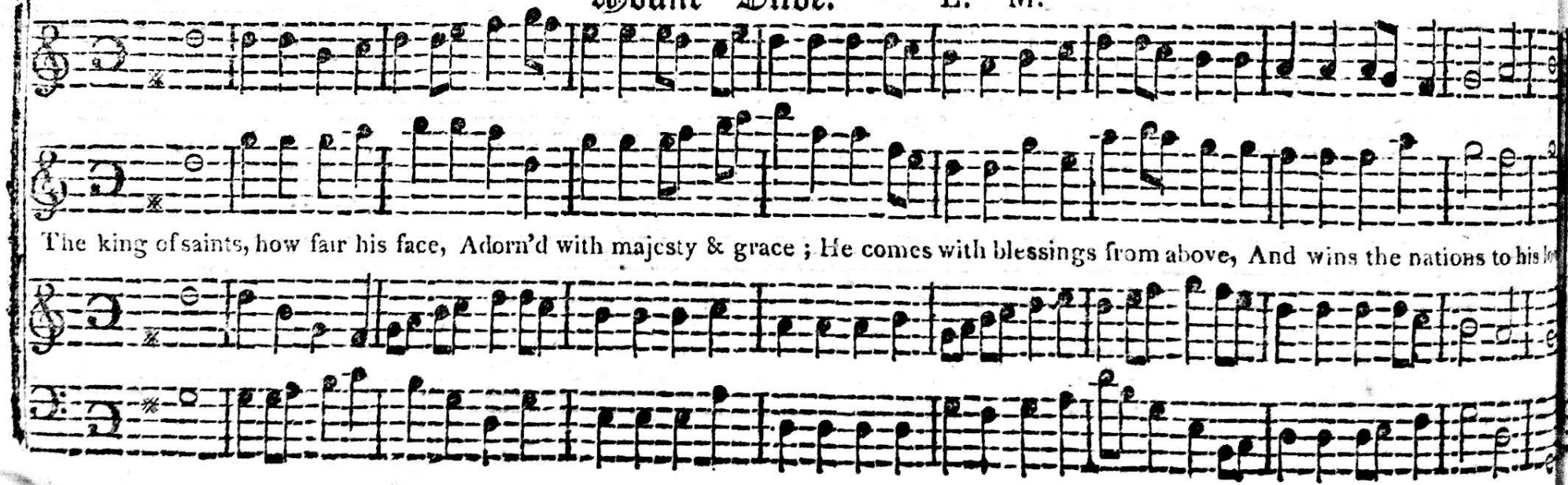
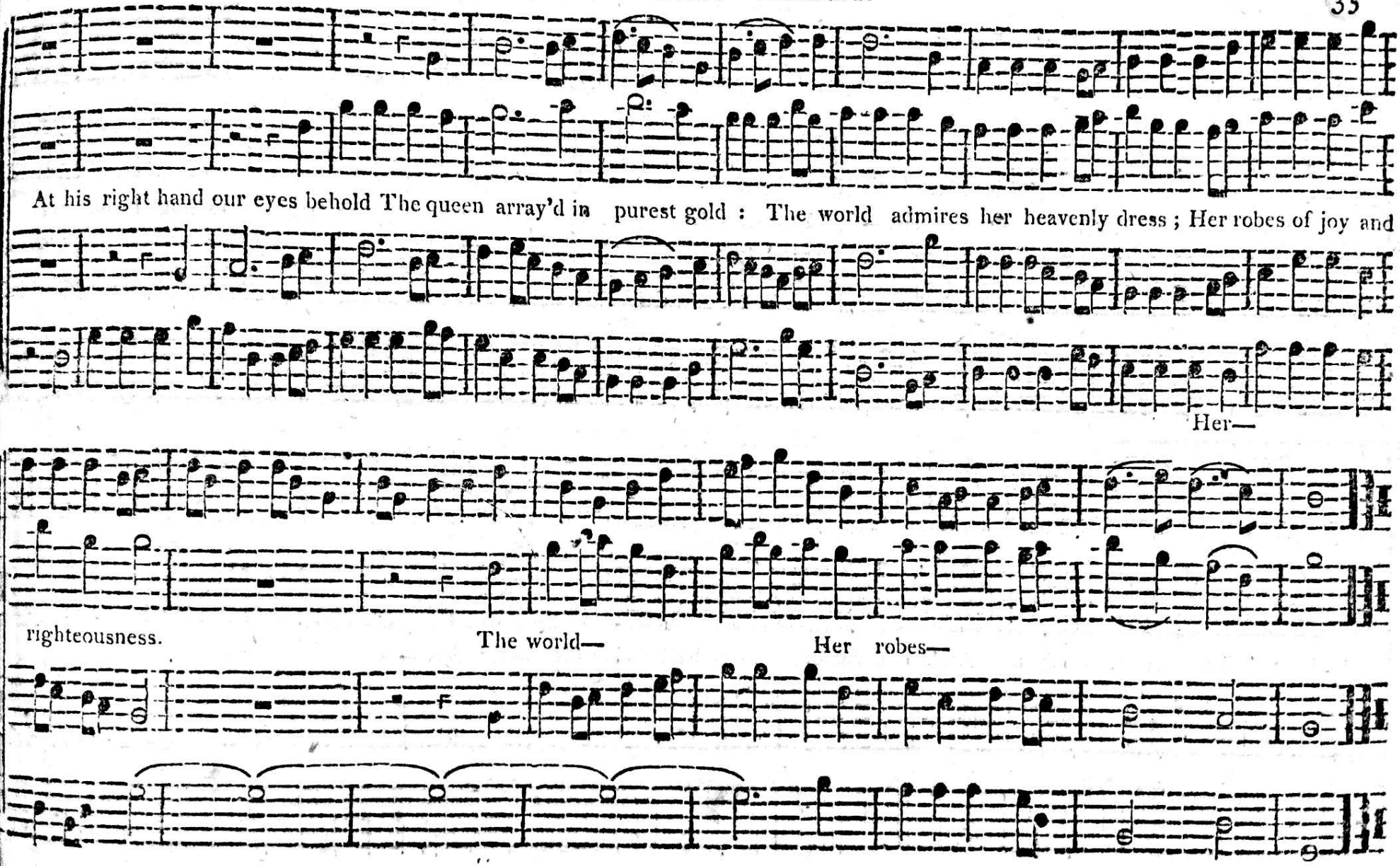
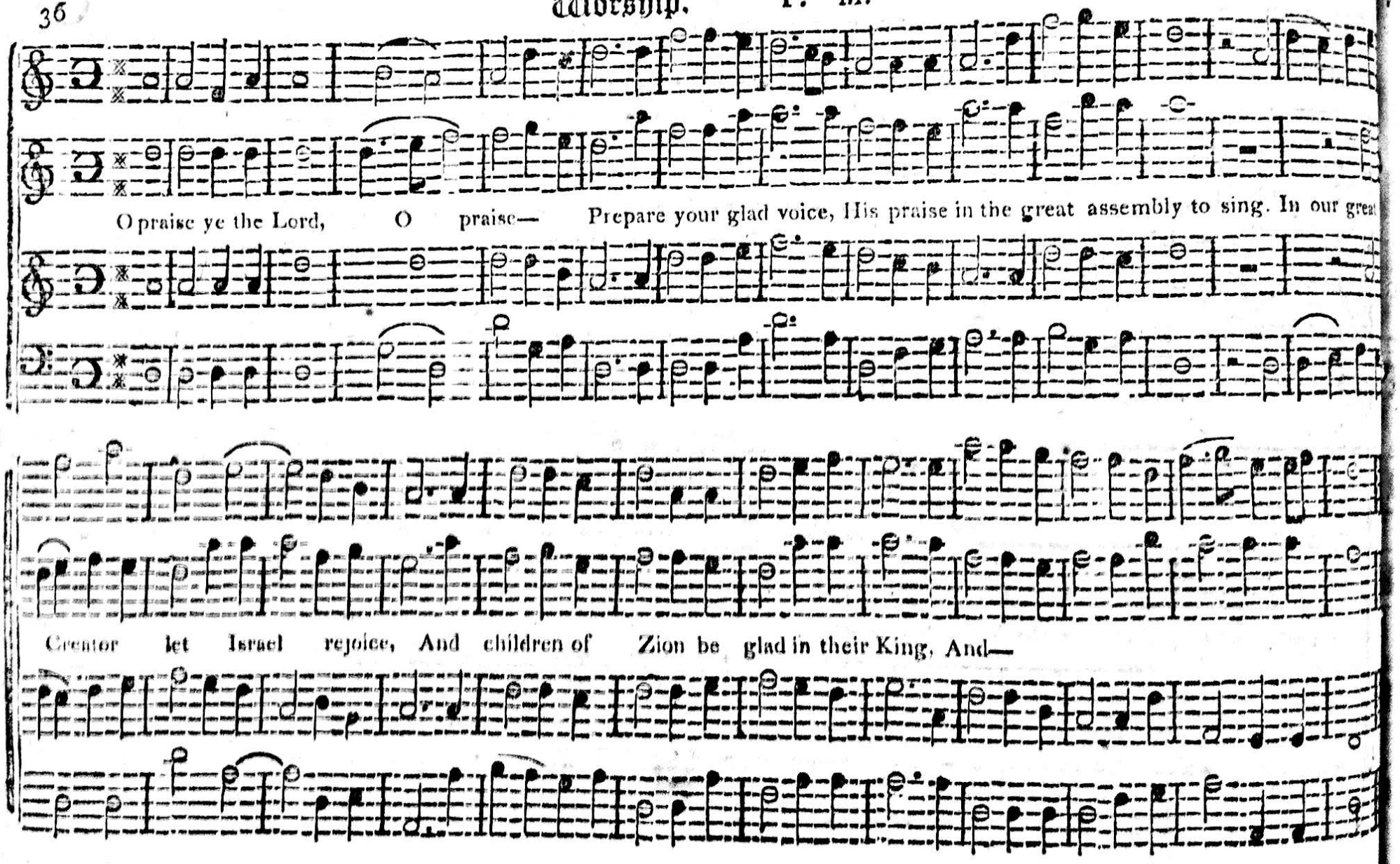
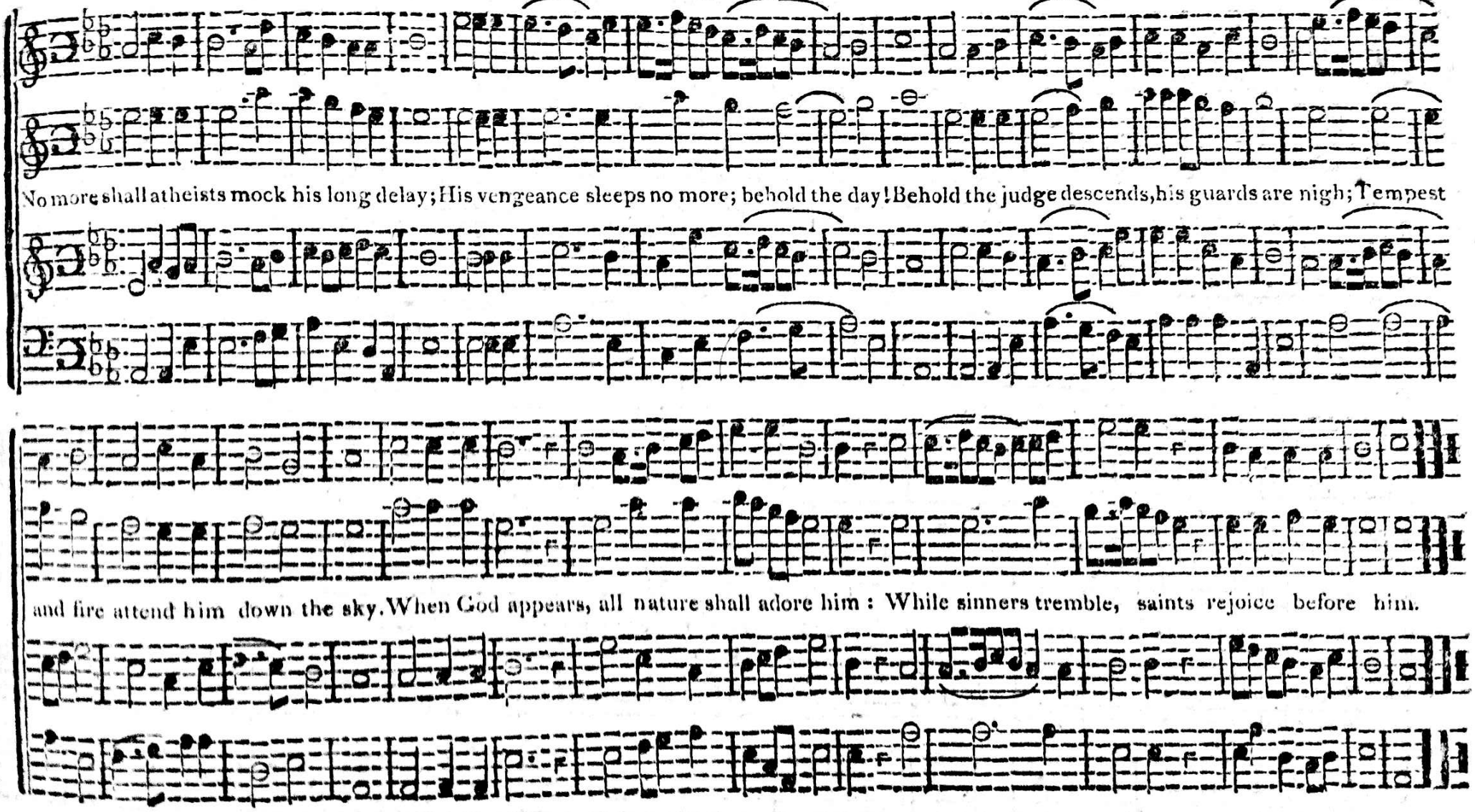
Augusta. C. M.

Our God our help in ages past, Our hopes for years to come, Our shelter from the stormy blast, Our shelter
Our—
from the stormy blast, And our eternal home,
And—
And—

Here—
Behold the sinner dies, His haughty words are vain ; Here in this life his pleasure lies
Here—
And all beyond is pain,
And all—

With all my powers of heart and tongue, I'll praise my Maker in my
song. Angels shall hear the notes I raise, Approve the song, and join the praise.

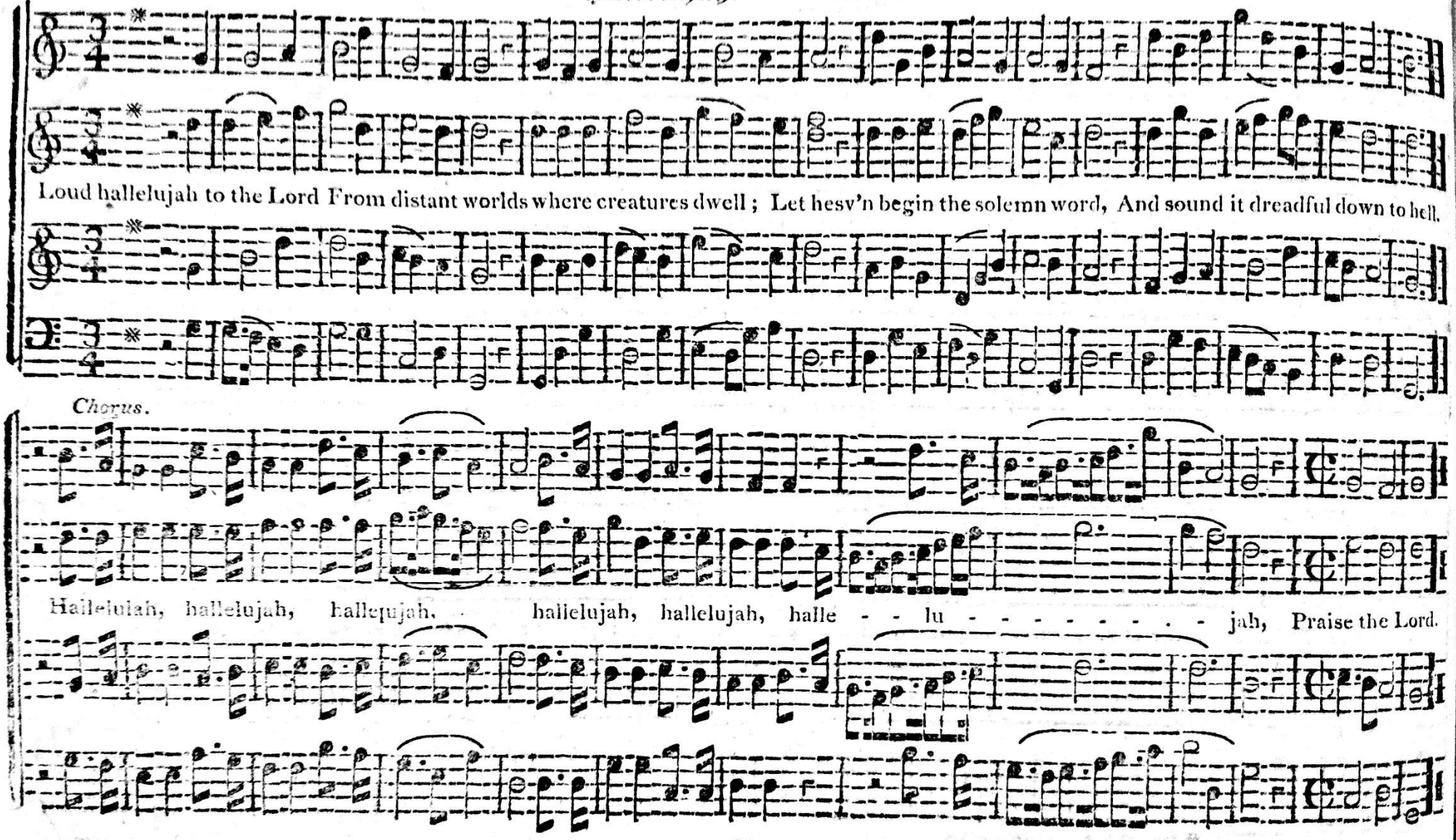
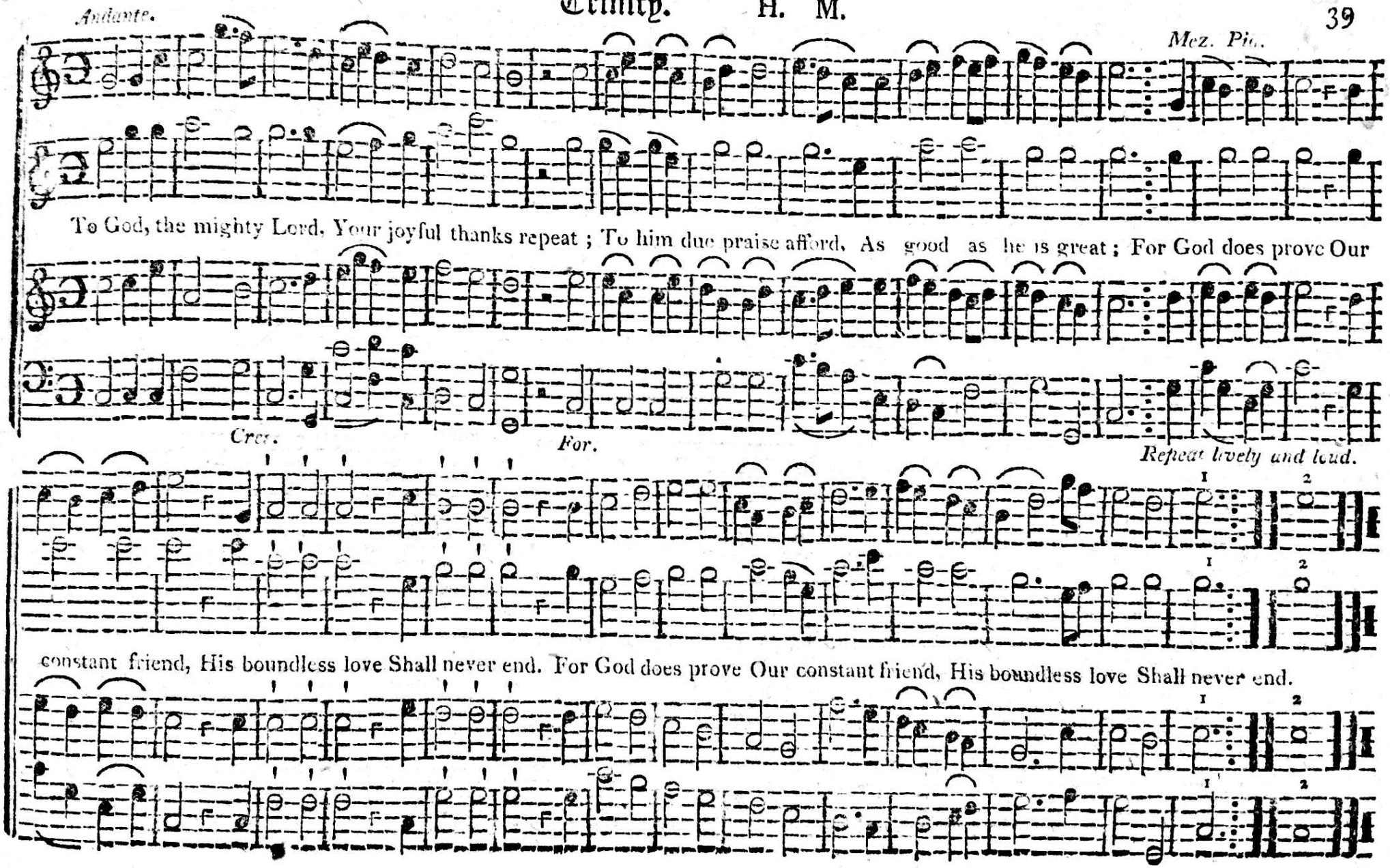
Invitation. P. M.

Come ye sinners poor and needy, Weak and wounded, sick and sore, Jesus ready stands to save you, Full of pity love and
power. He is able, He is able, He is able, He is willing, doubt no more.

Behold the Judge descends, his guards are nigh! Tempest and fire attend him down the sky; Heaven earth and hell draw
near; let all things come, To hear his Justice, and the sinner's doom: But gather first my

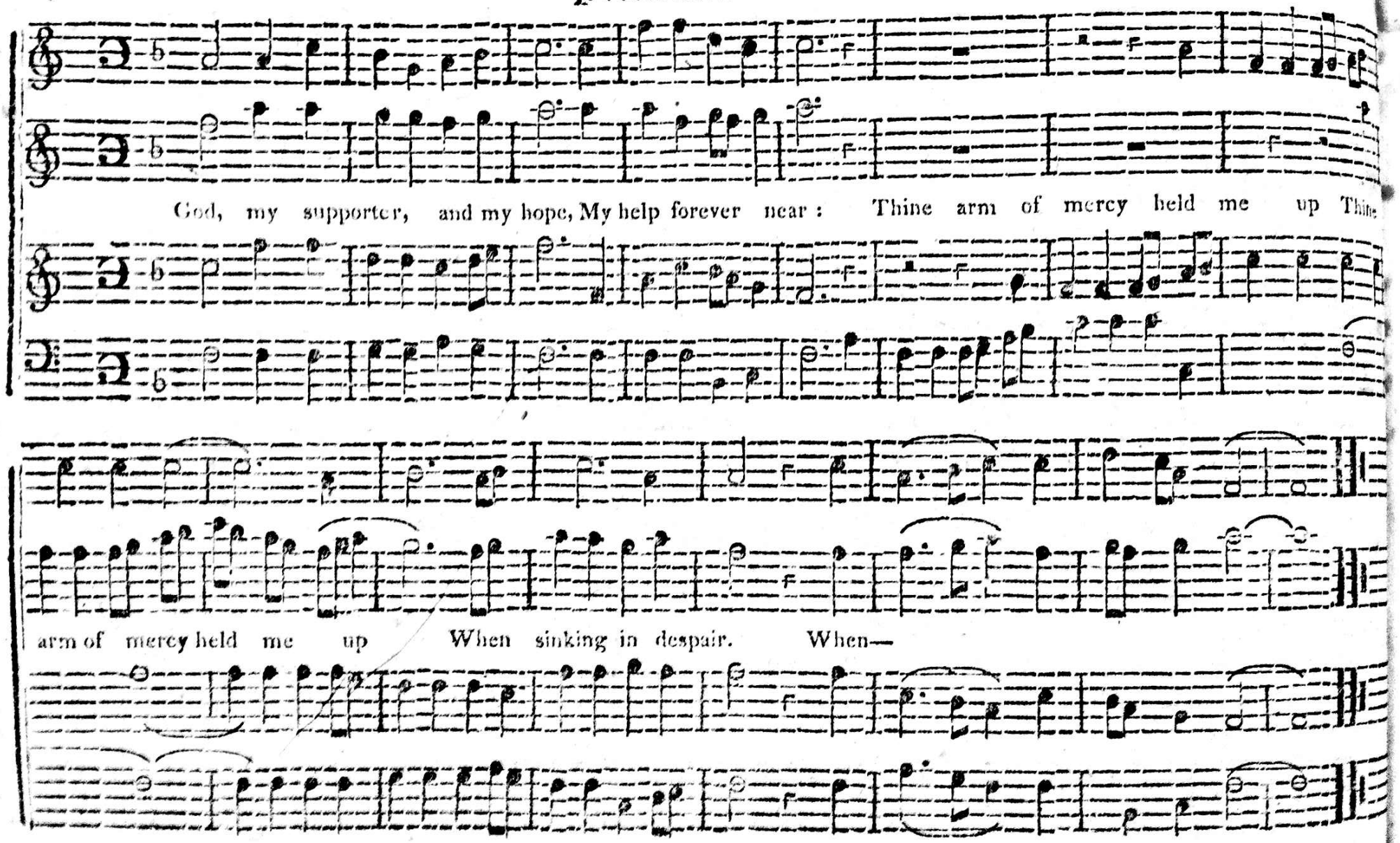
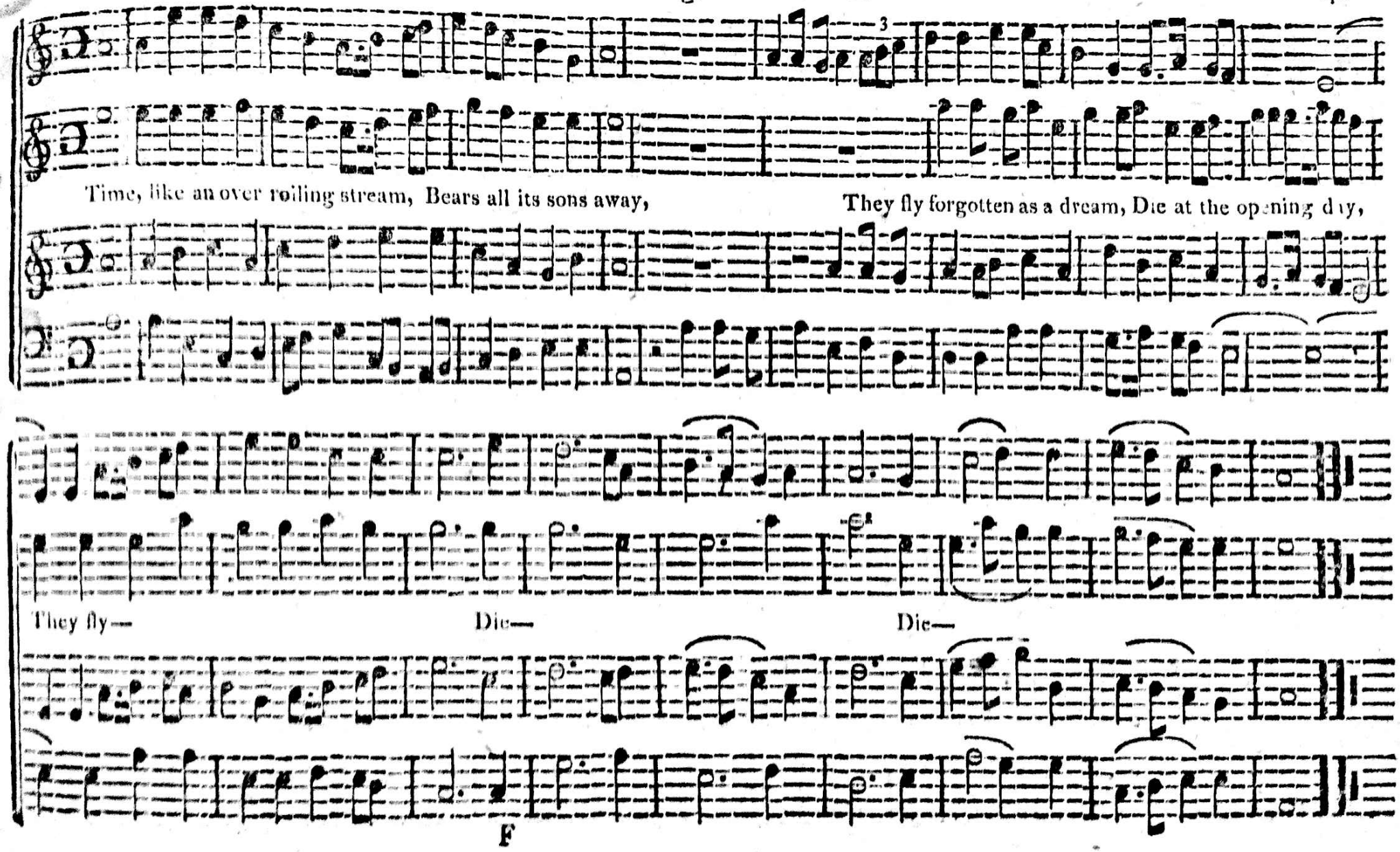
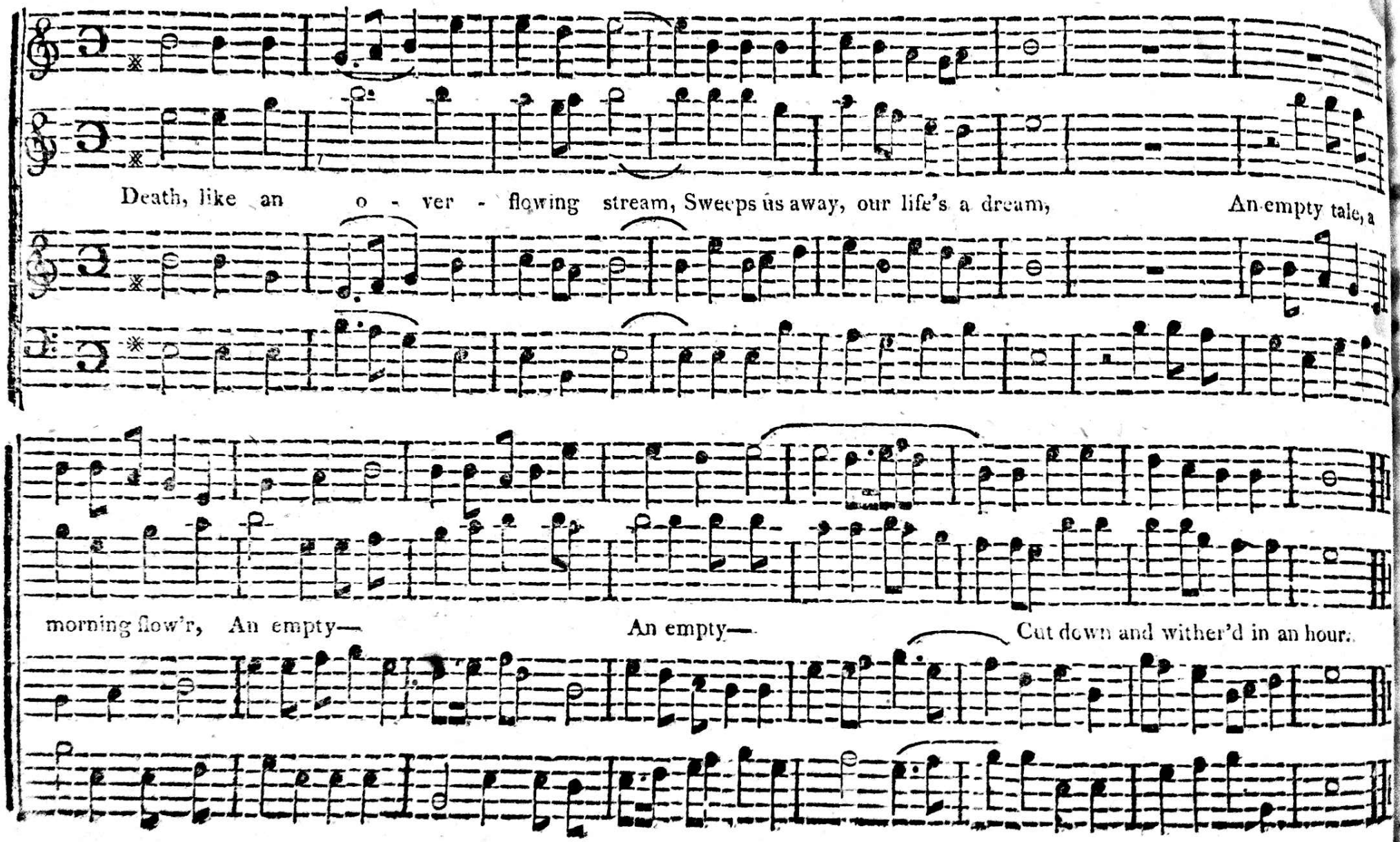
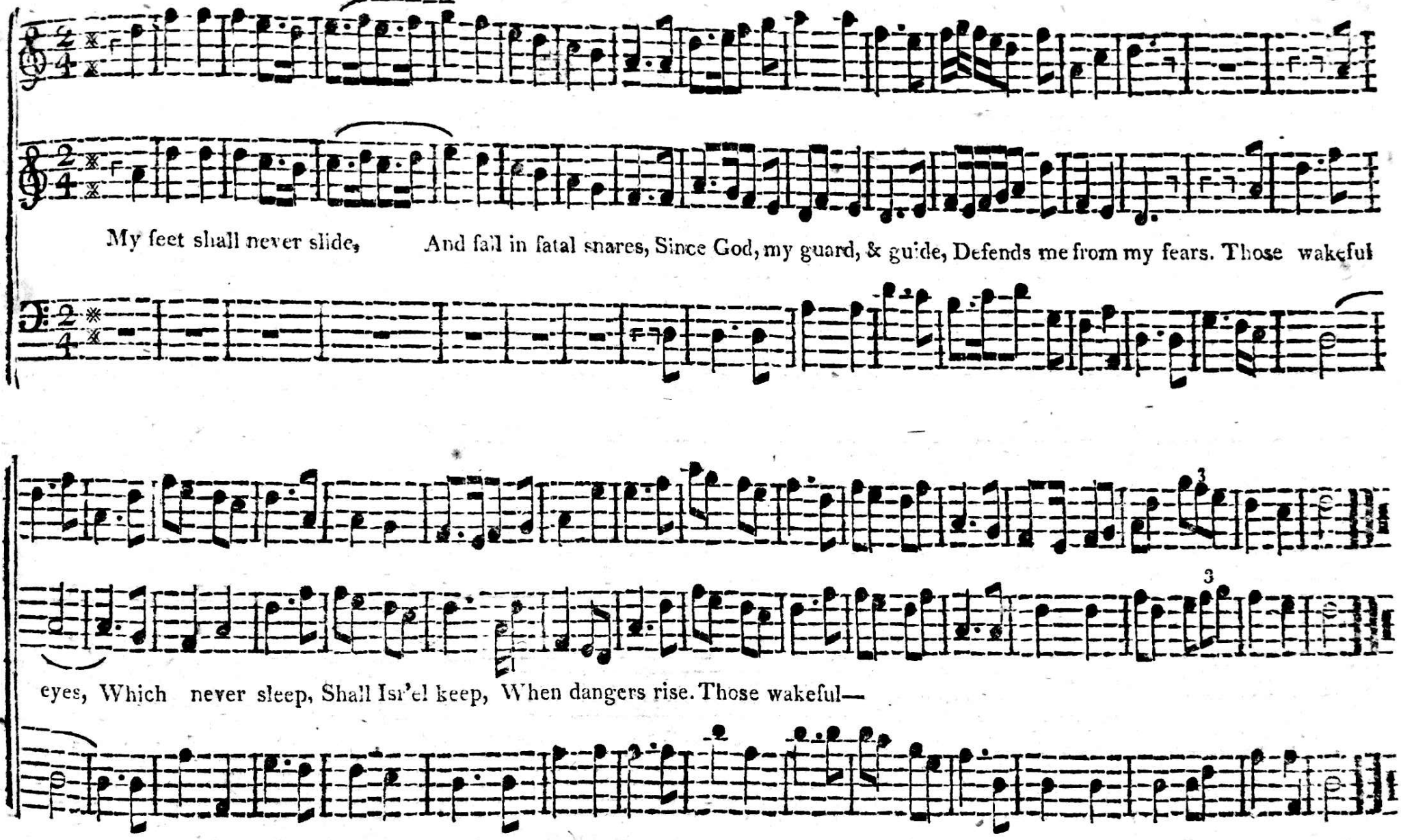
Dissolution *Continued.*

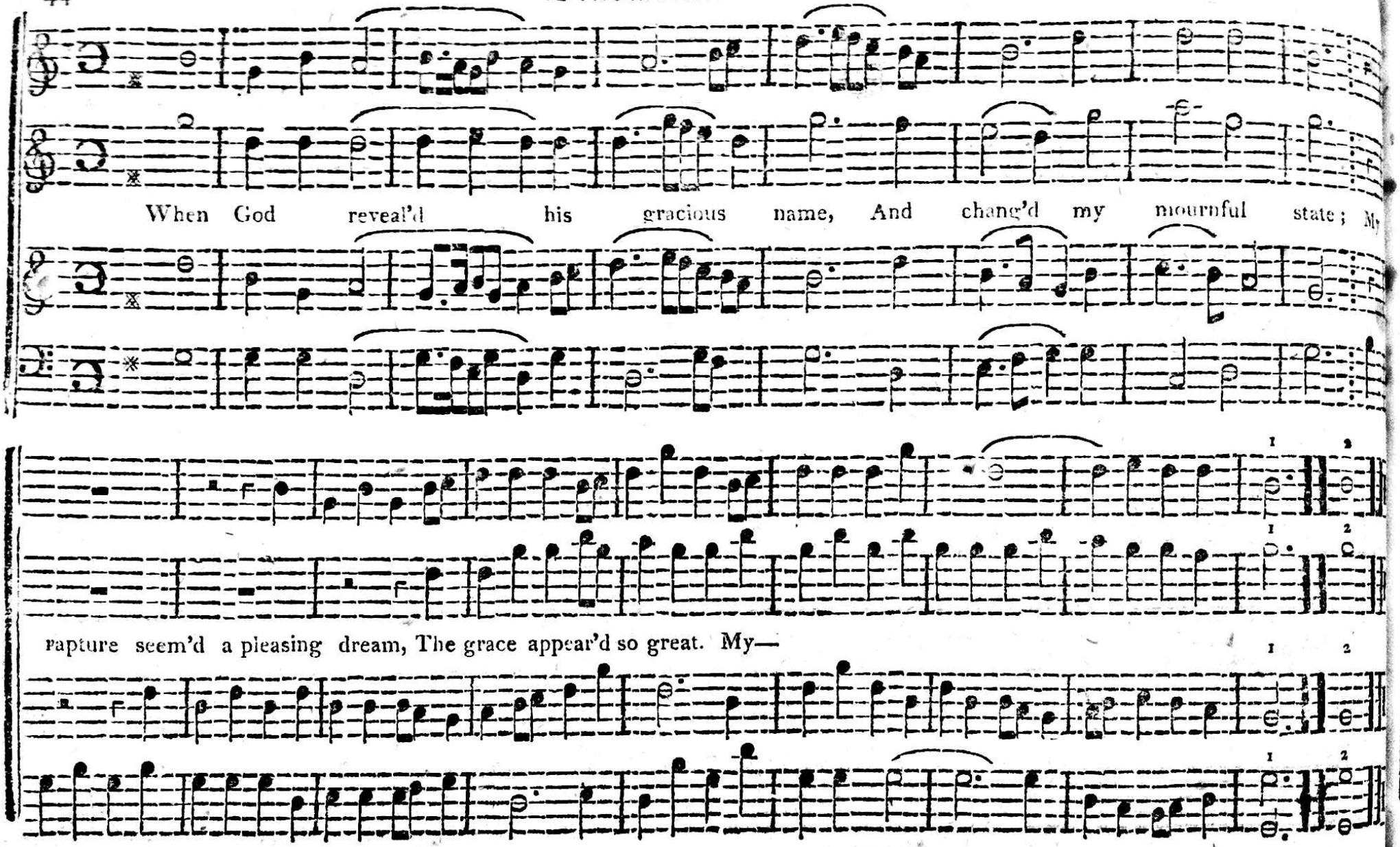
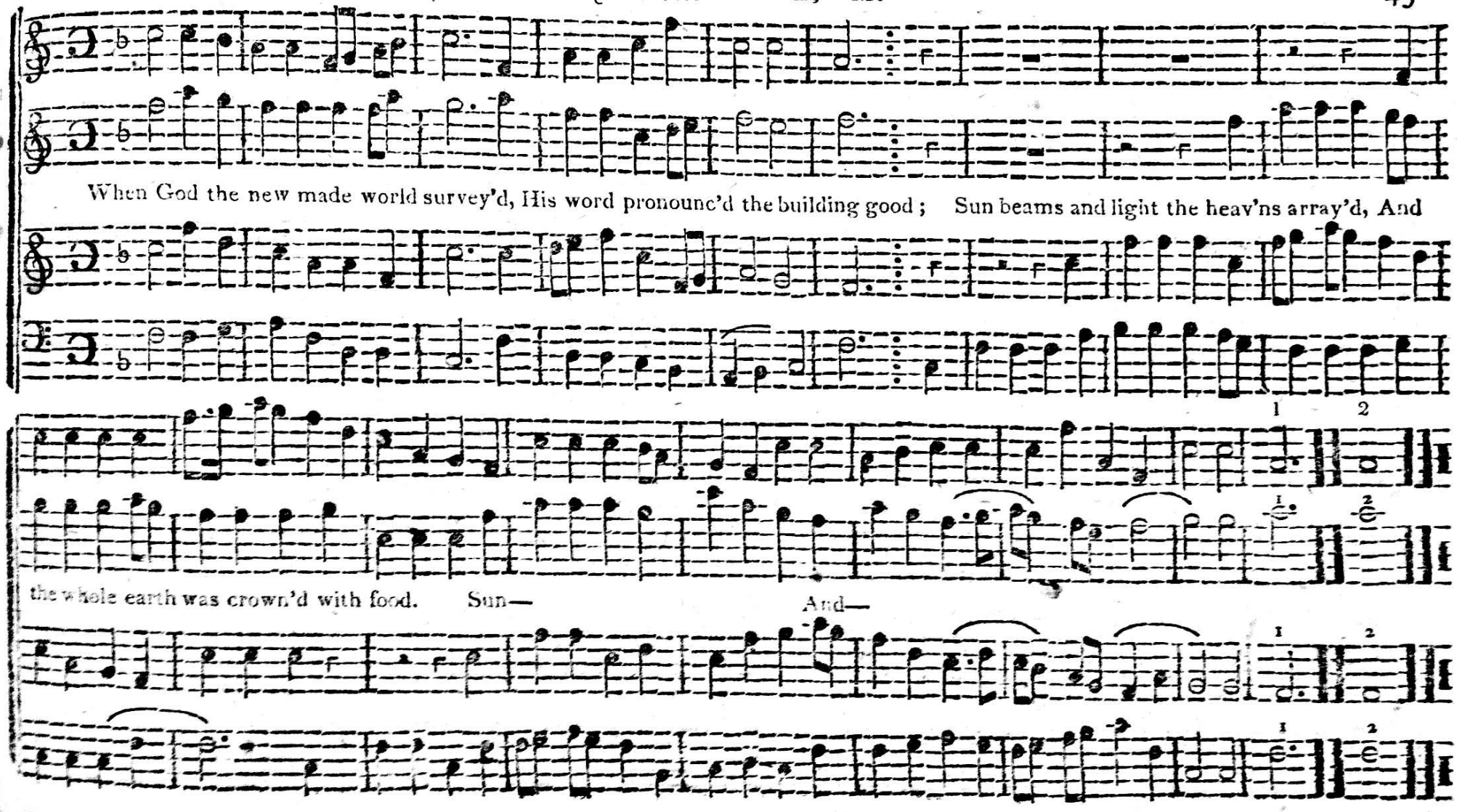


Mount Olive. L. M.


The king of saints, how fair his face, Adorn'd with majesty & grace ; He comes with blessings from above, And wins the nations to his l

At his right hand our eyes behold The queen array'd in purest gold : The world admires her heavenly dress ; Her robes of joy and
Her—
righteousness.
The world—
Her robes—

O praise ye the Lord, O praise— Prepare your glad voice, His praise in the great assembly to sing. In our great
Creator let Israel rejoice, And children of Zion be glad in their King. And—

No more shall atheists mock his long delay; His vengeance sleeps no more; behold the day! Behold the judge descends, his guards are nigh; Tempest
and fire attend him down the sky. When God appears, all nature shall adore him: While sinners tremble, saints rejoice before him.

Hallelujah. L. M.

Loud hallelujah to the Lord From distant worlds where creatures dwell ; Let hesv'n begin the solemn word, And sound it dreadful down to hell.
Chorus.
Hallelulah, hallelujah, hallelujah, hallelujah, hallelujah, halle - - lu - - - - - - - - jah, Praise the Lord.

Andante.
Mez. Pia.
To God, the mighty Lord, Your joyful thanks repeat ; To him due praise afford, As good as he is great ; For God does prove Our
Cres.
For.
Repeat lively and loud.
constant friend, His boundless love Shall never end. For God does prove Our constant friend, His boundless love Shall never end.

Protection. C. M.

God, my supporter, and my hope, My help forever near: Thine arm of mercy held me up Thine
arm of mercy held me up When sinking in despair. When—

Time, like an over roiling stream, Bears all its sons away,
They fly forgotten as a dream, Die at the opening day,
They fly—
Die—
Die—
F

Death, like an o - ver - flowing stream, Sweeps us away, our life's a dream, An empty tale, a
morning flow'r, An empty— An empty— Cut down and wither'd in an hour.

My feet shall never slide, And fall in fatal snares, Since God, my guard, & guide, Defends me from my fears. Those wakeful
eyes, Which never sleep, Shall Isr'el keep, When dangers rise. Those wakeful—

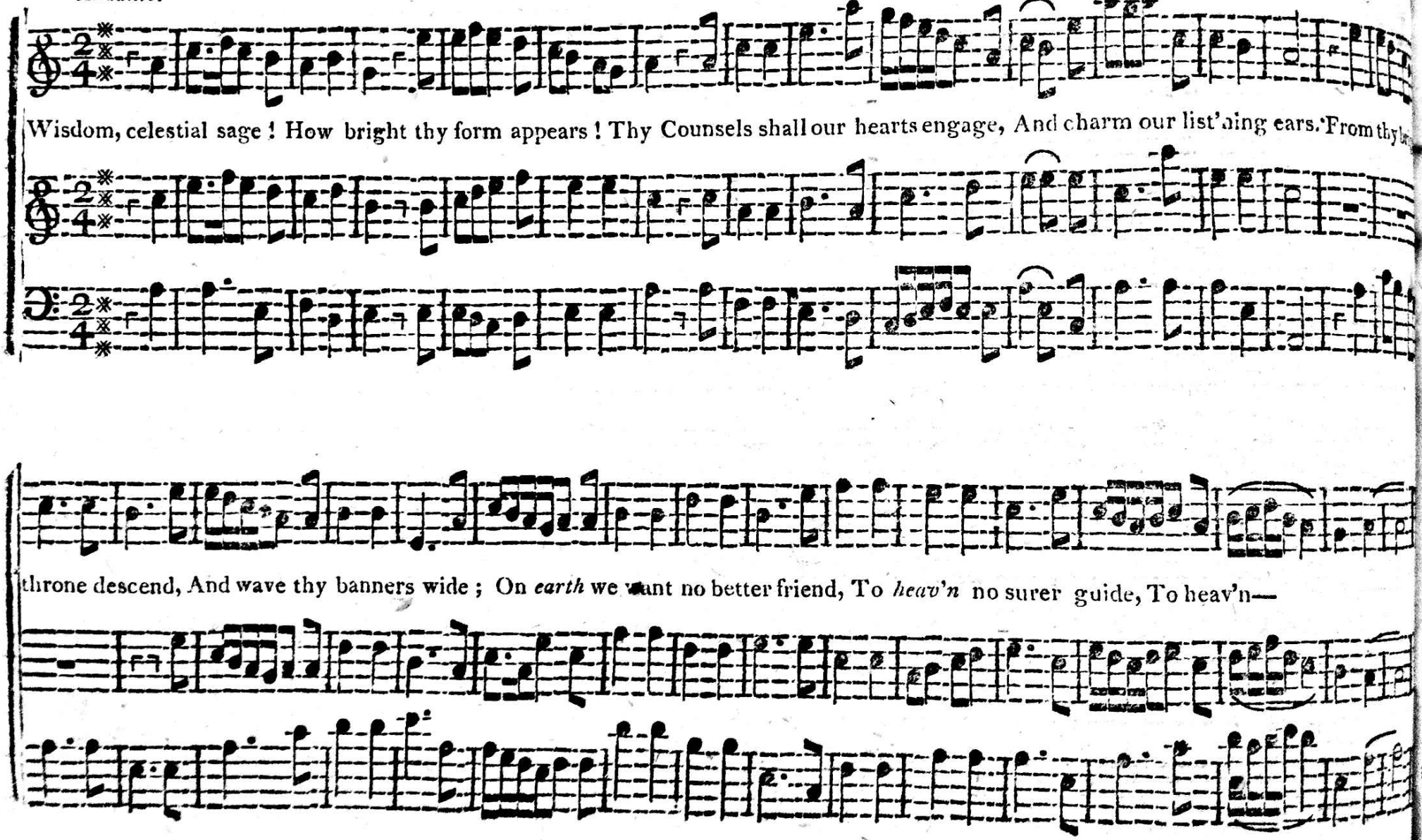
Deliverance. C. M.

When God reveal'd his gracious name, And chang'd my mournful state; My
rapture seem'd a pleasing dream, The grace appear'd so great. My—

When God the new made world survey'd, His word pronounc'd the building good ; Sun beams and light the heav'ns array'd, And
1 2
the whole earth was crown'd with food. Sun— And—

The Voice of Wisdom.

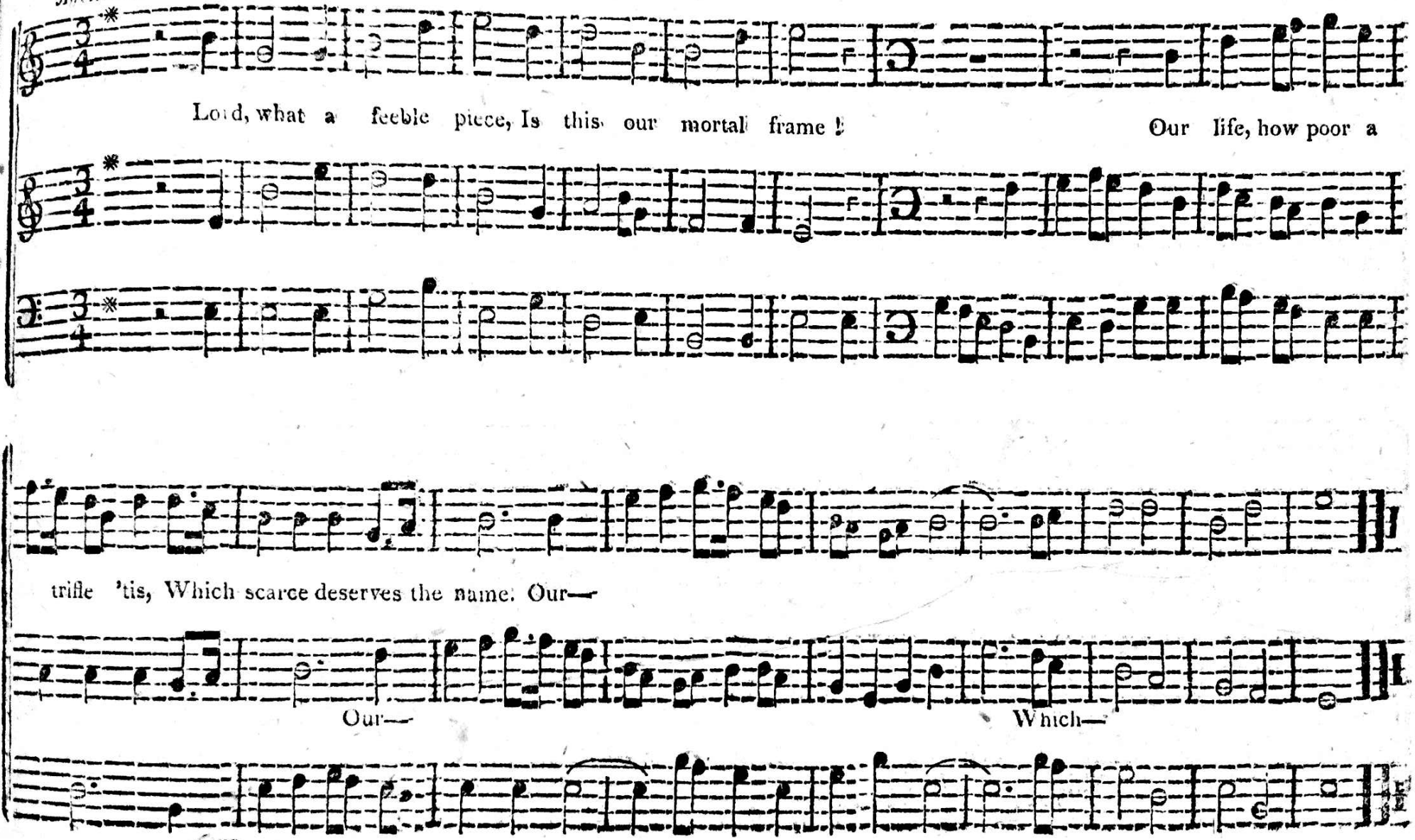
S. M.

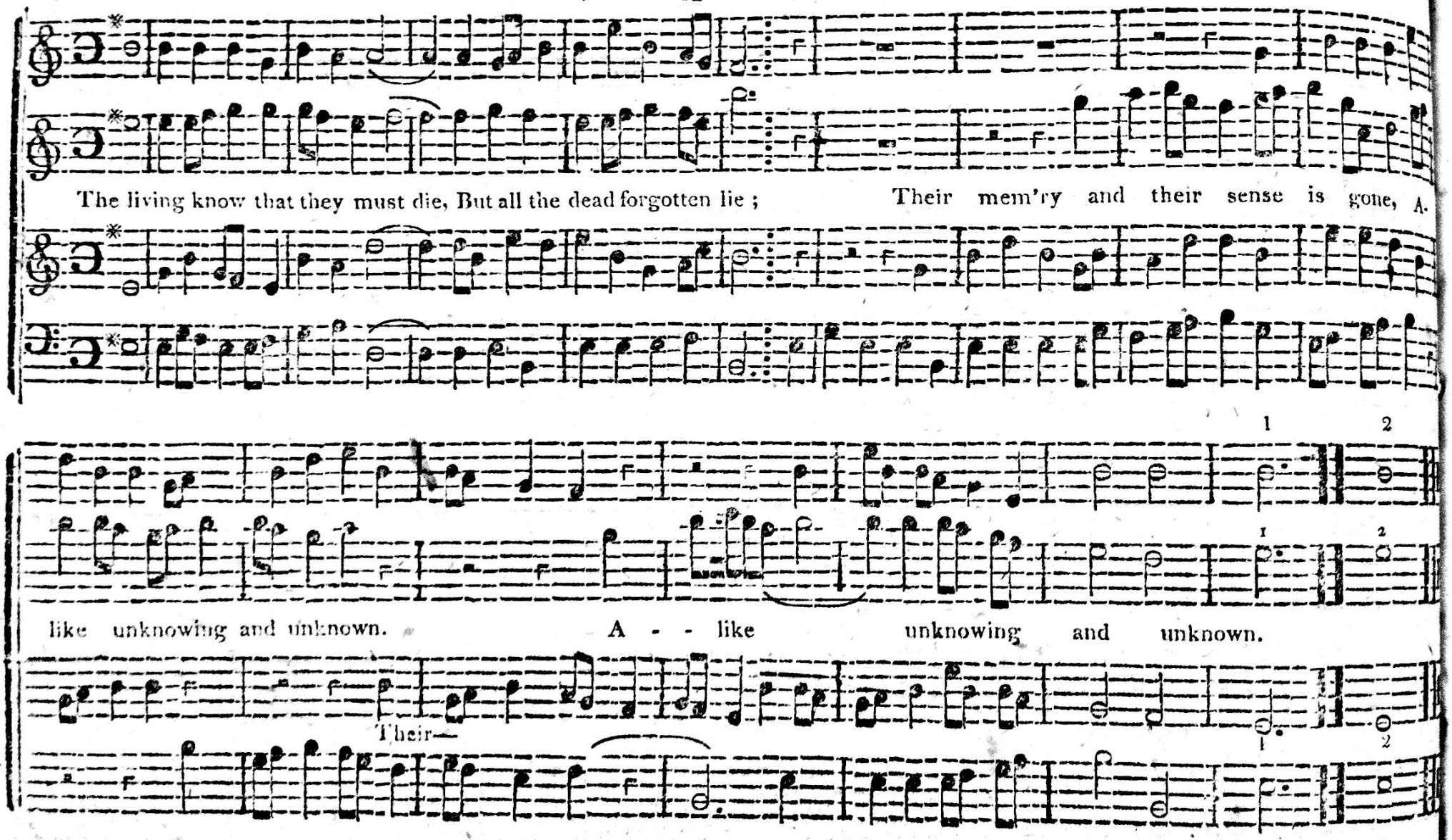
Words by H. Mann.

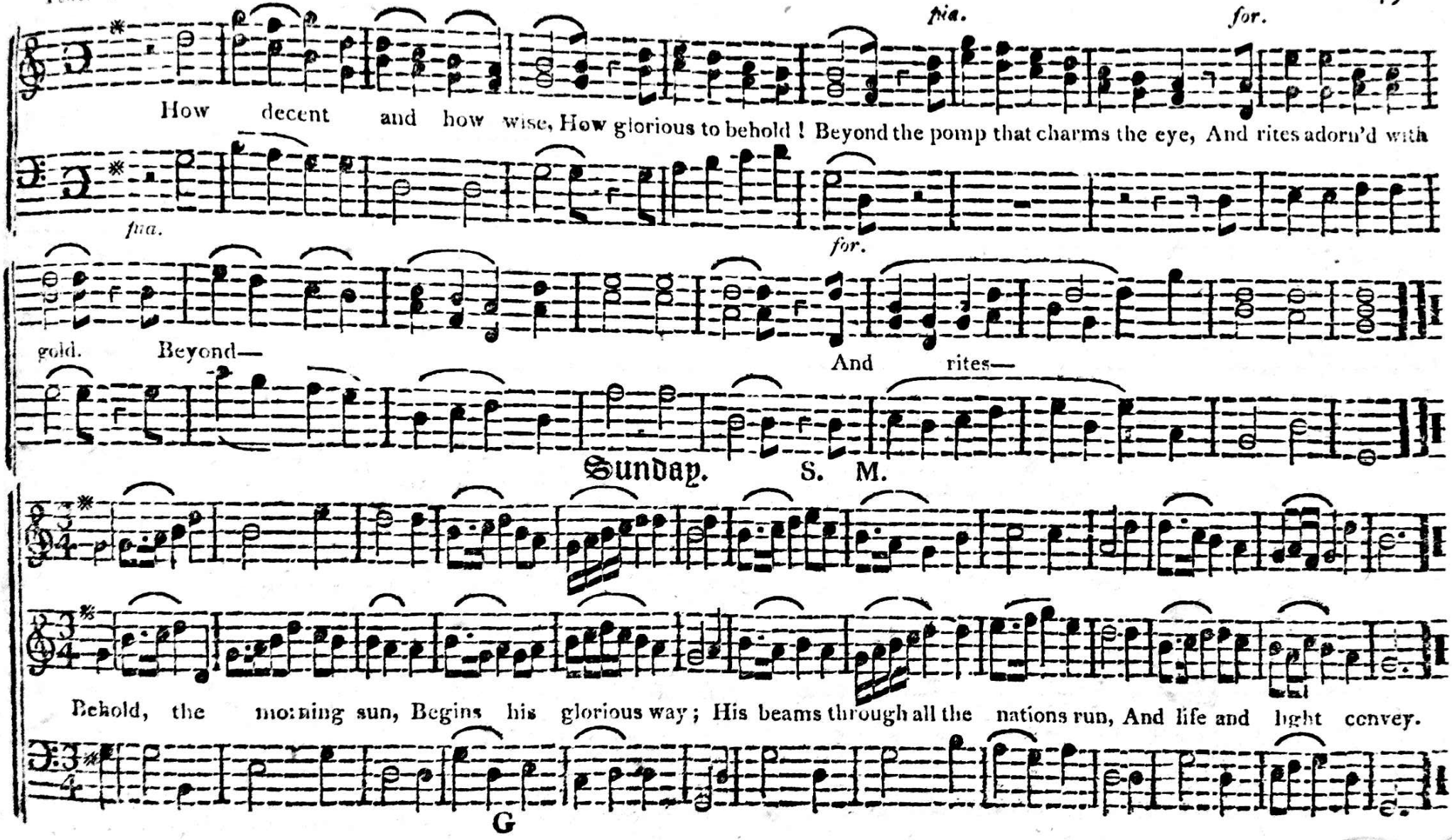
Andante.

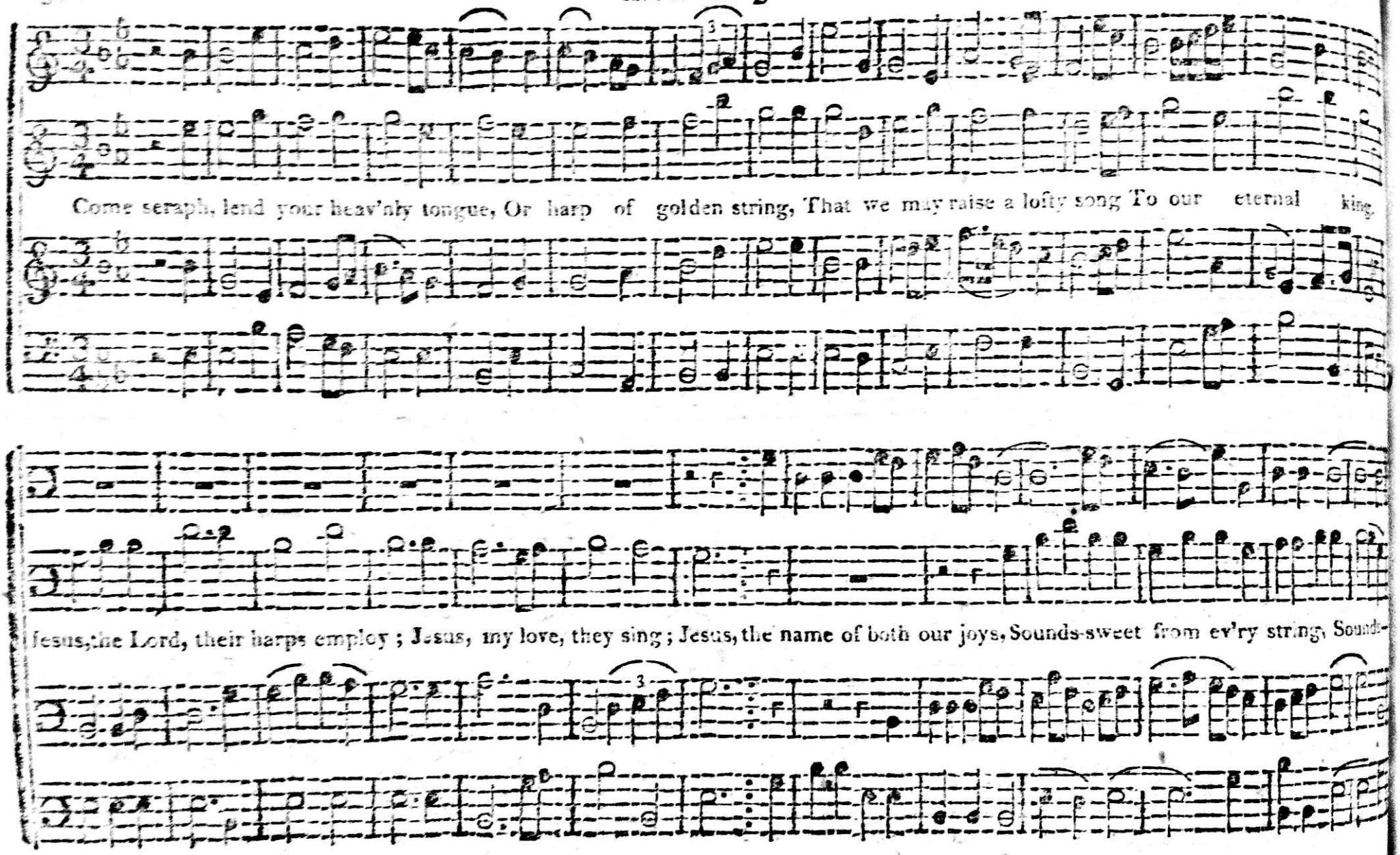
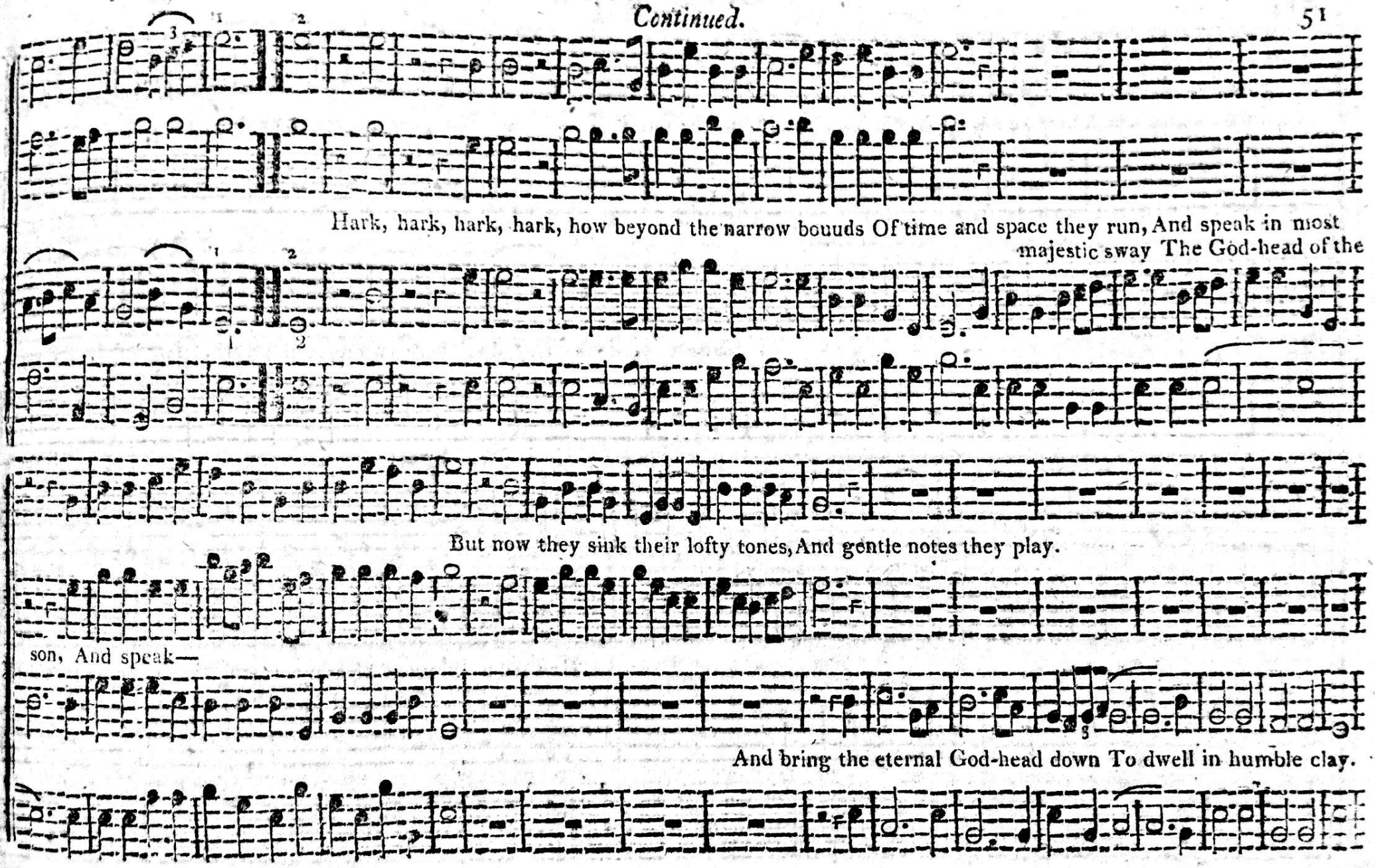

Wisdom, celestial sage! How bright thy form appears! Thy Counsels shall our hearts engage, And charm our list'ning ears. From thy
throne descend, And wave thy banners wide; On *earth* we want no better friend, To *heav'n* no surer guide, To heav'n—

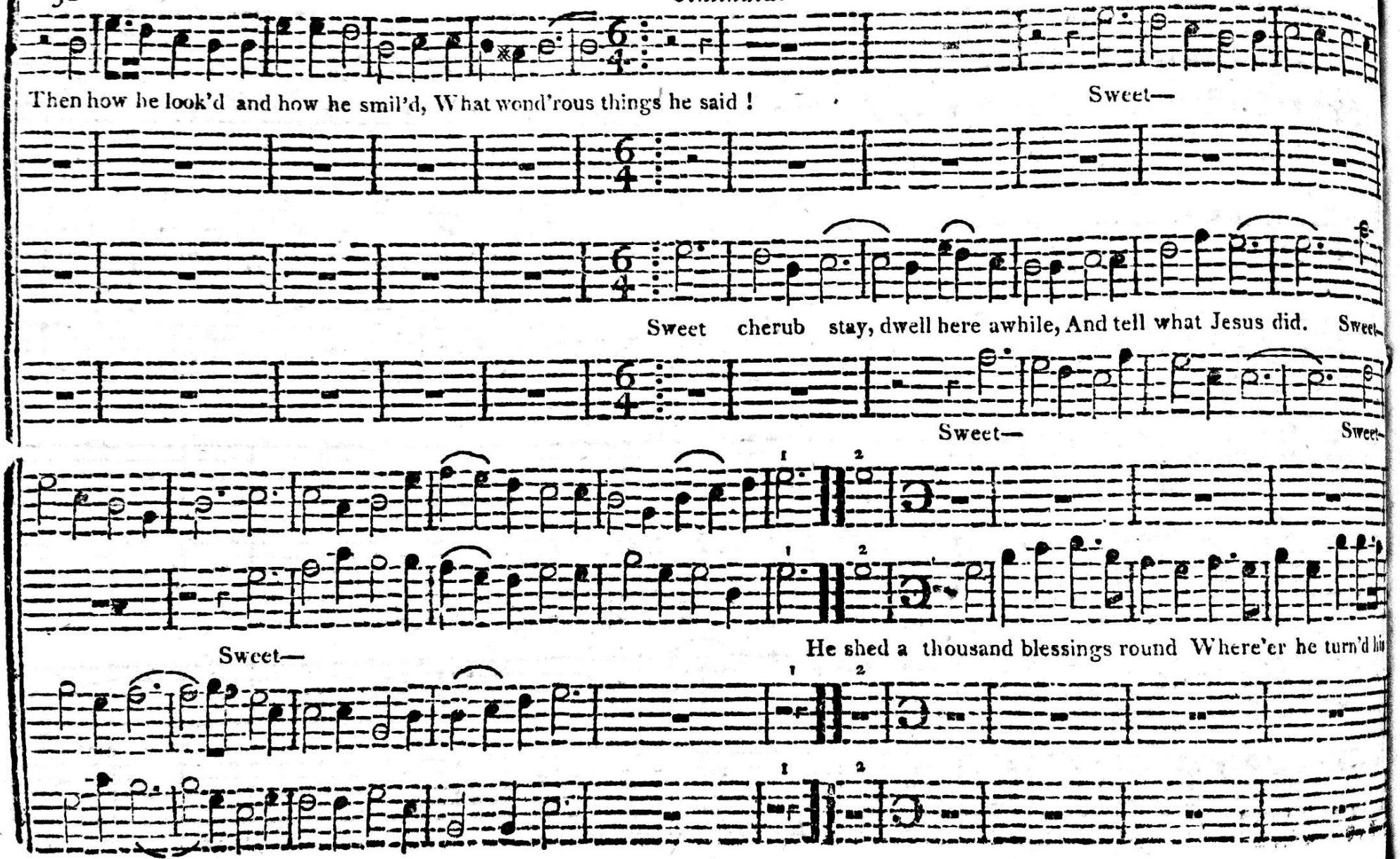
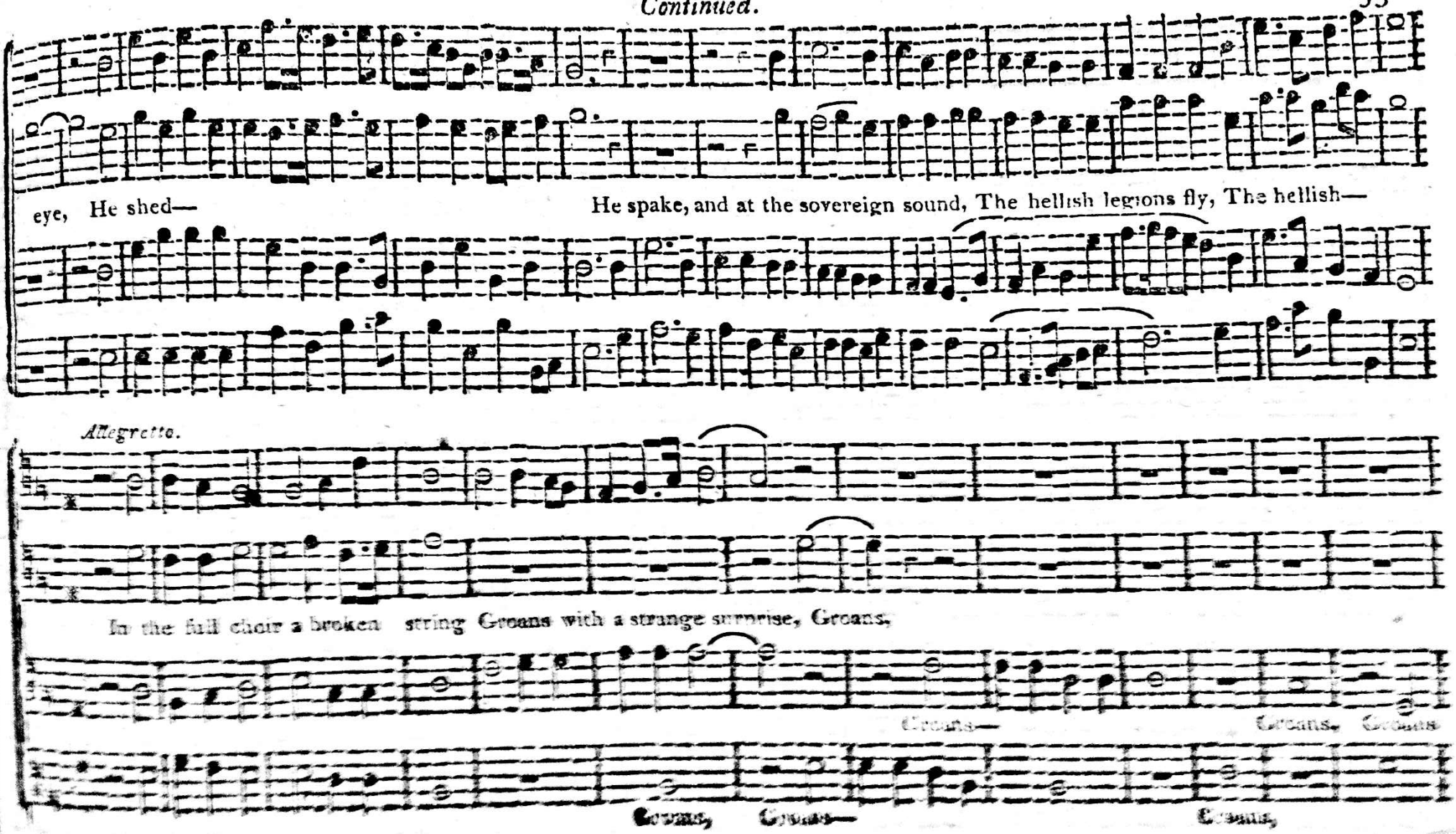
Affettuoso.

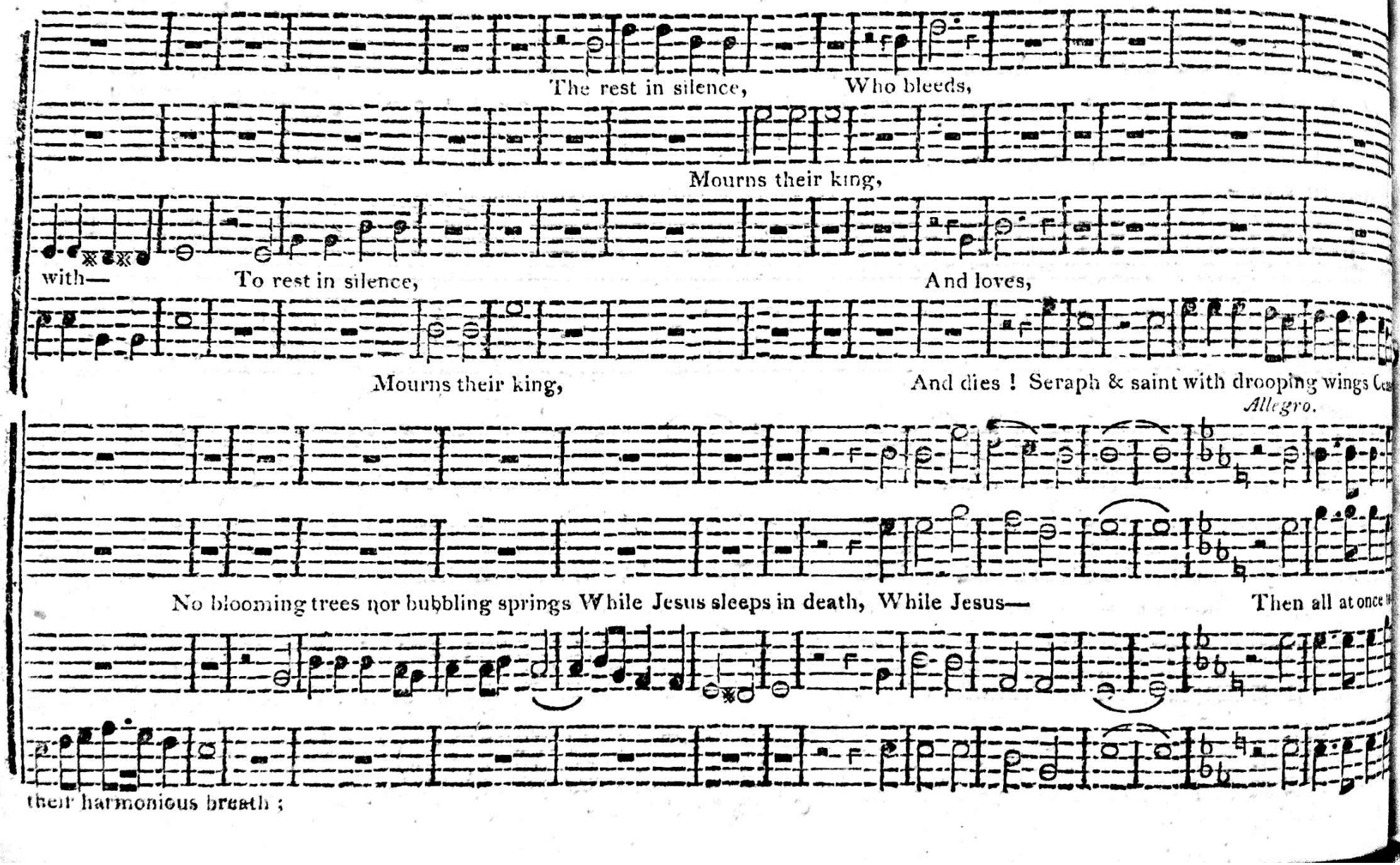
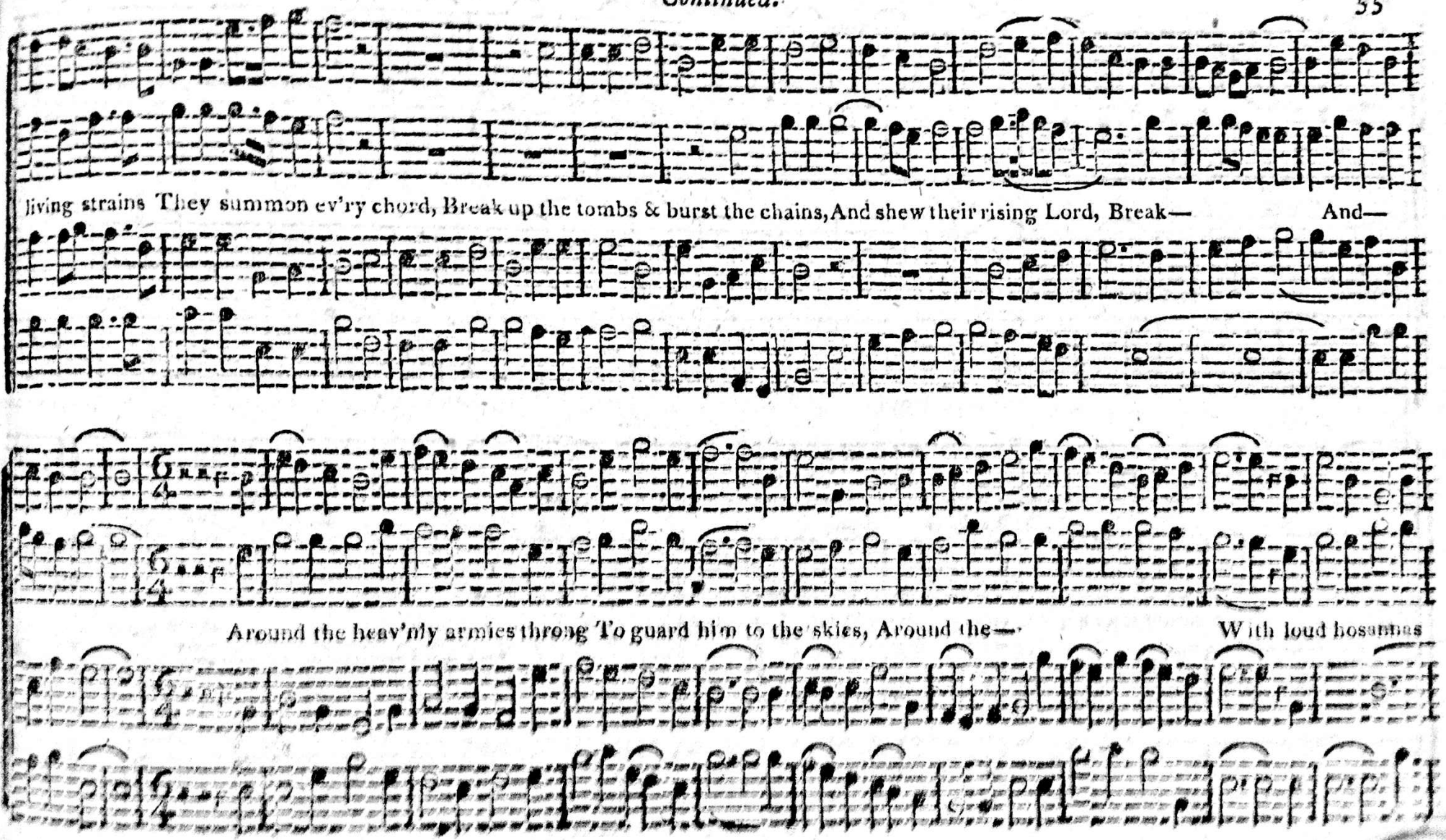

Lord, what a feeble piece, Is this our mortal frame!
Our life, how poor a
trifle 'tis, Which scarce deserves the name. Our—
Our—
Which—
ur—

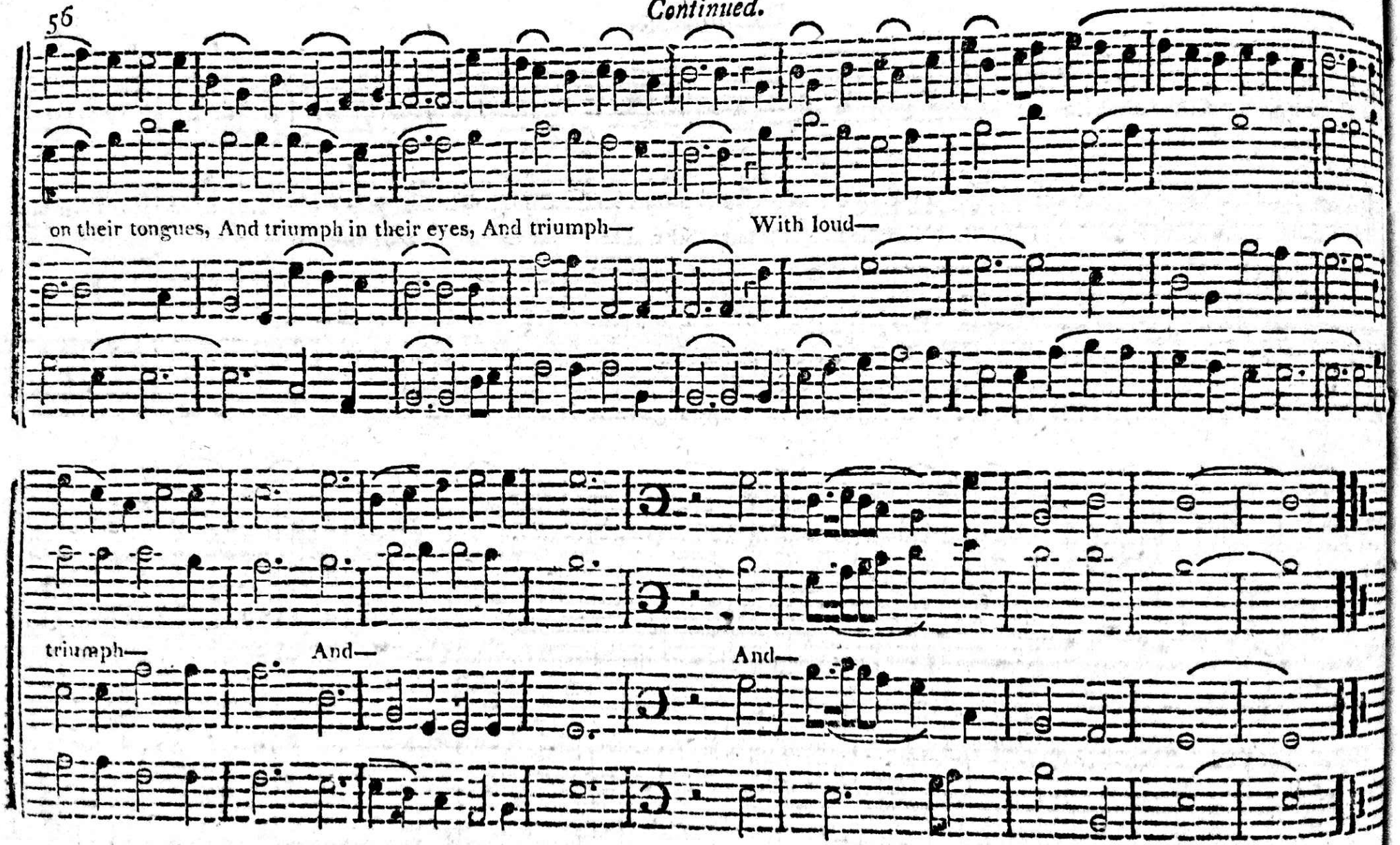
Hamburgh. L. M.

The living know that they must die, But all the dead forgotten lie ; Their mem'ry and their sense is gone, A.
like unknowing and unknown. A - - like unknowing and unknown.
Their—

Dedham. S. M.

fia.
for.
How decent and how wise, How glorious to behold ! Beyond the pomp that charms the eye, And rites adorn'd with
fia.
for.
gold. Beyond—
And rites—

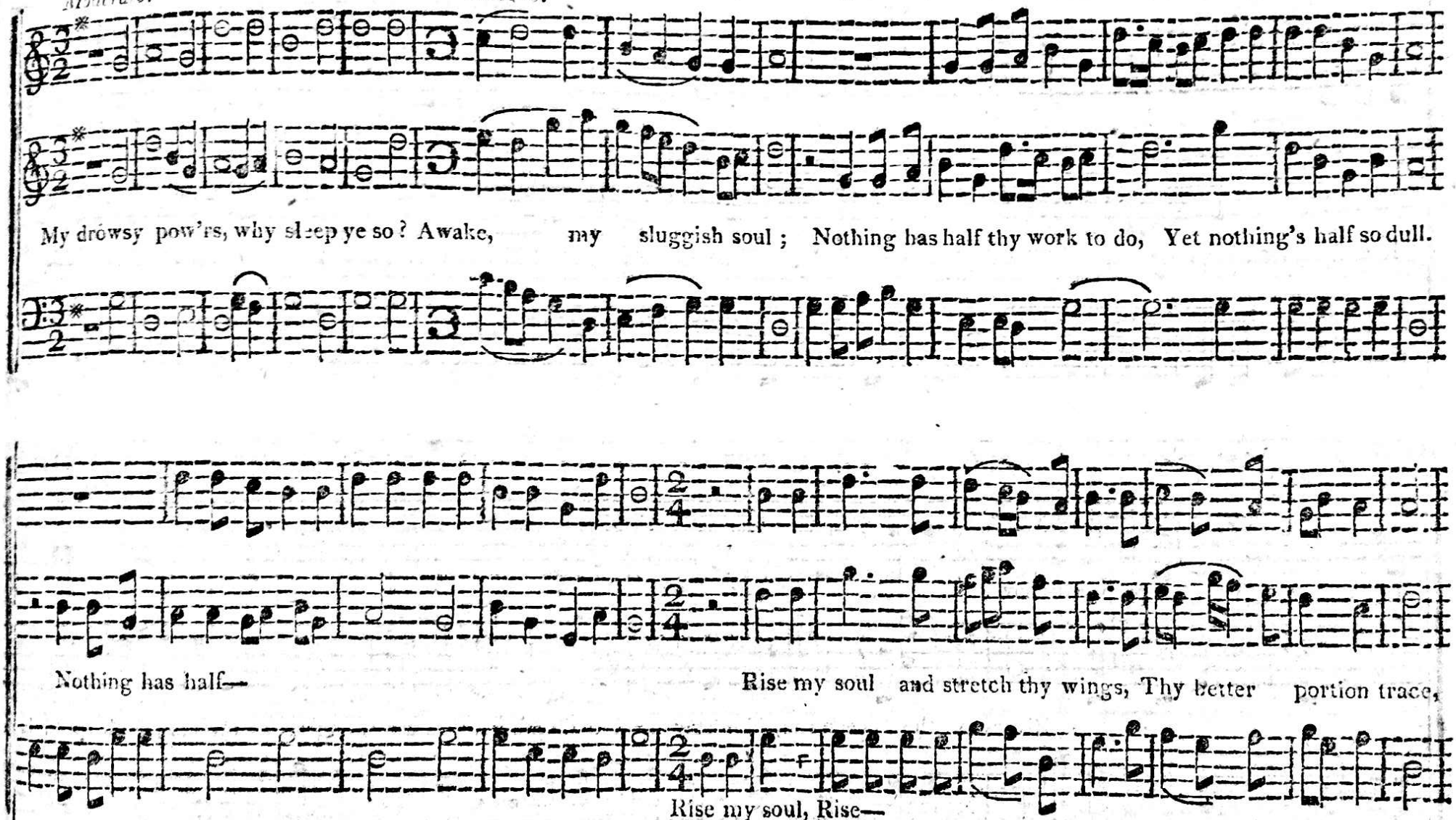
Sunday. S. M.

Come seraph, lend your heav'nly tongue, Or harp of golden string, That we may raise a lofty song To our eternal king.
Jesus, the Lord, their harps employ ; Jesus, my love, they sing ; Jesus, the name of both our joys. Sounds sweet from ev'ry string, Sound-

Hark, hark, hark, hark, how beyond the narrow bouuds Of time and space they run, And speak in most majestic sway The God-head of the
But now they sink their lofty tones, And gentle notes they play.
son, And speak—
And bring the eternal God-head down To dwell in humble clay.

Continued.

Then how he look'd and how he smil'd, What wond'rous things he said !
Sweet—
Sweet cherub stay, dwell here awhile, And tell what Jesus did.
Sweet—
Sweet—
Sweet—
He shed a thousand blessings round Where'er he turn'd his

eye, He shed—
He spake, and at the sovereign sound, The hellish legions fly, The hellish—
Allegretto.
In the full choir a broken string Groans with a strange surprise, Groans,
Groans—
Groans, Groans
Groans, Groans—
Groans,

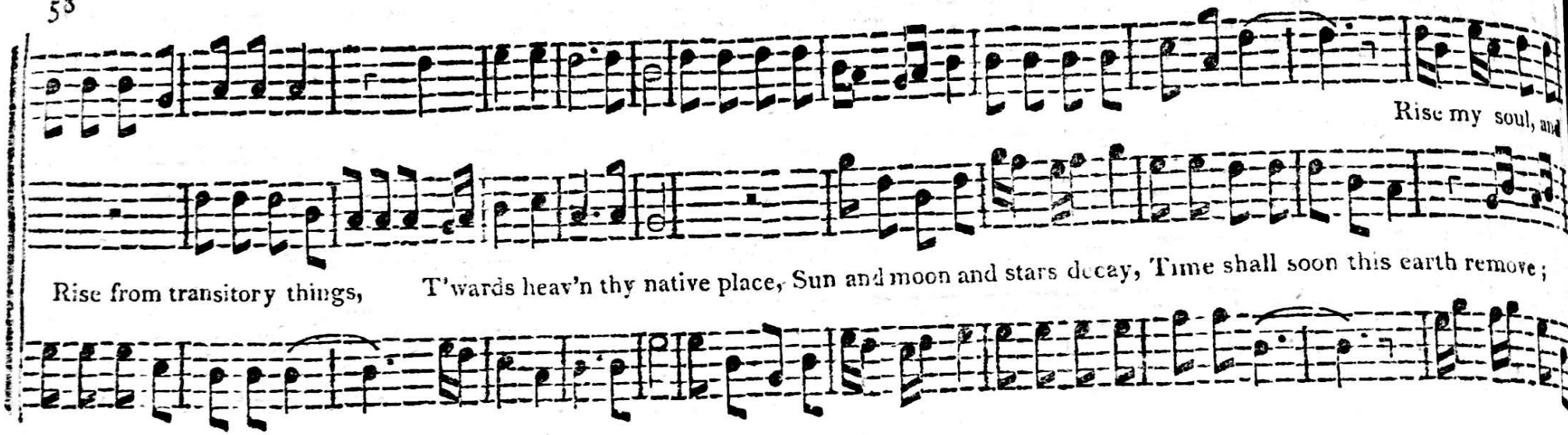

The rest in silence, Who bleeds,
Mourns their king,
with— To rest in silence, And loves,
Mourns their king, And dies ! Seraph & saint with drooping wings
Allegro.
No blooming trees nor bubbling springs While Jesus sleeps in death, While Jesus— Then all at once
their harmonious breath ;

living strains They summon ev'ry chord, Break up the tombs & burst the chains, And shew their rising Lord, Break— And—
Around the heav'nly armies throng To guard him to the skies, Around the— With loud hosannas

Continued.

on their tongues, And triumph in their eyes, And triumph—
With loud—
triumph—
And—
And—

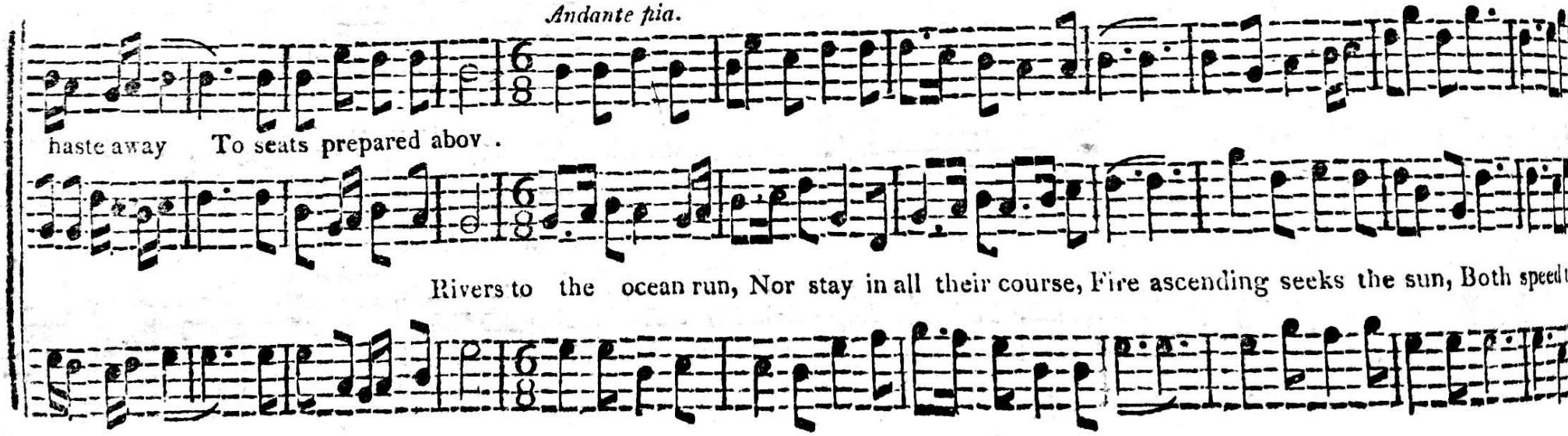
Animation.

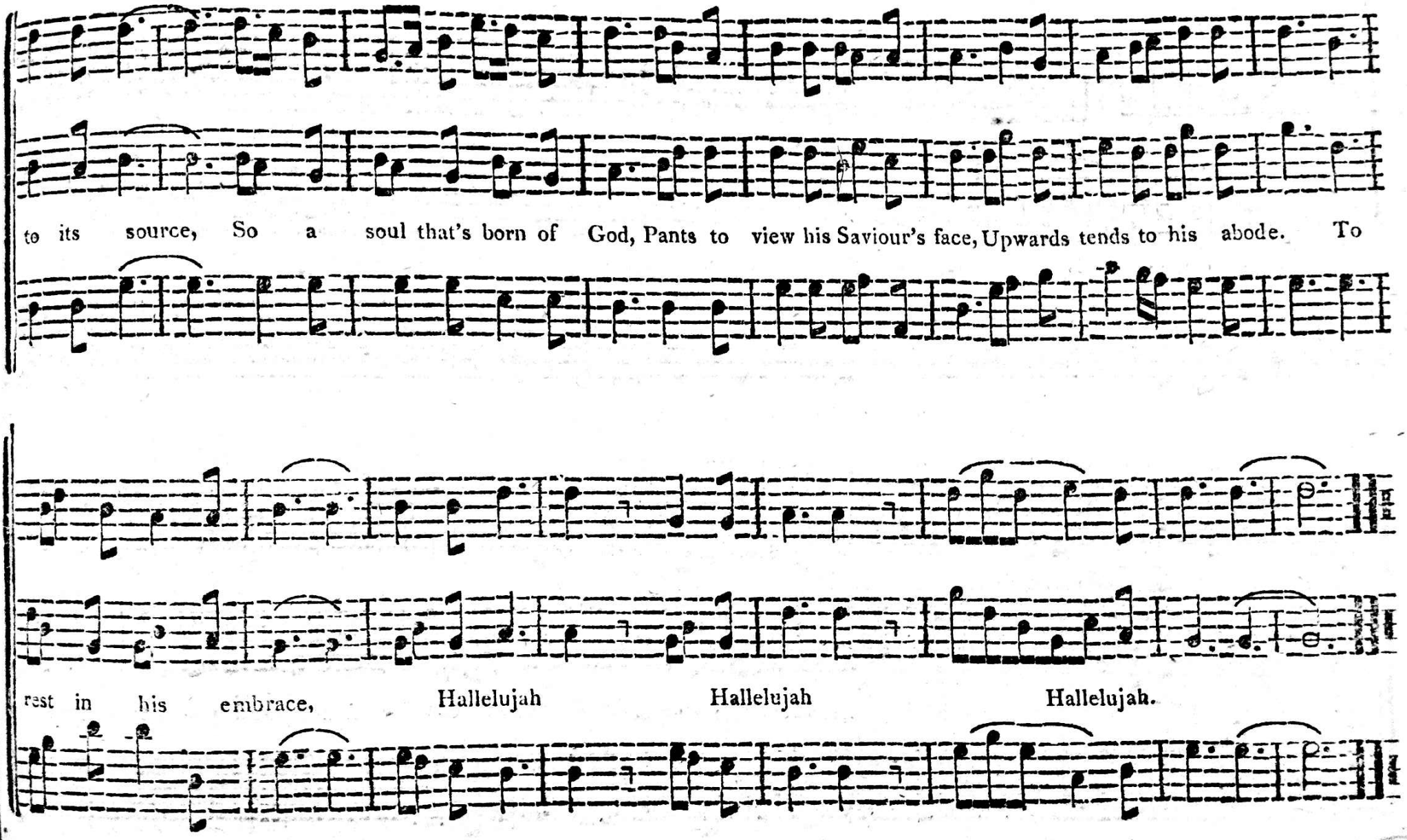
Moderato. *Allegro.*

My drowsy pow'rs, why sleep ye so? Awake, my sluggish soul; Nothing has half thy work to do, Yet nothing's half so dull.
Nothing has half—
Rise my soul and stretch thy wings, Thy better portion trace,
Rise my soul, Rise—

Continued.


Rise my soul, and
Rise from transitory things, T'wards heav'n thy native place, Sun and moon and stars decay, Time shall soon this earth remove;

Andante pia.


haste away To seats prepared abov .
Rivers to the ocean run, Nor stay in all their course, Fire ascending seeks the sun, Both speed the

cres.

to its source, So a soul that's born of God, Pants to view his Saviour's face, Upwards tends to his abode. To
rest in his embrace, Hallelujah Hallelujah Hallelujah.

The Banquet of Love.

AIR. *Andante.*

pia. *for*

The lilly which the vallies bear:

Behold, behold, behold the rose of Sharon here, The lilly which the vallies bear : Behold, be-

pia.

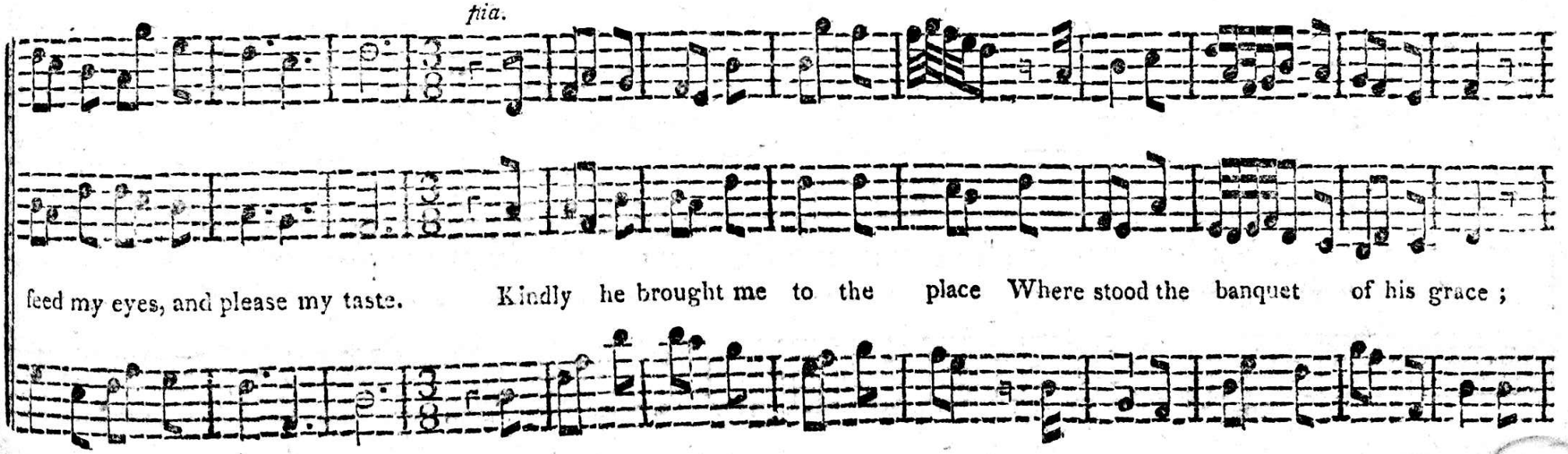
Soin my eyes my Saviour

hold the tree of life, which gives Refreshing fruit and healing leaves. Among the thorns so lillies shine : Among wild gourds the noble vine;

piannissimo *cres.*

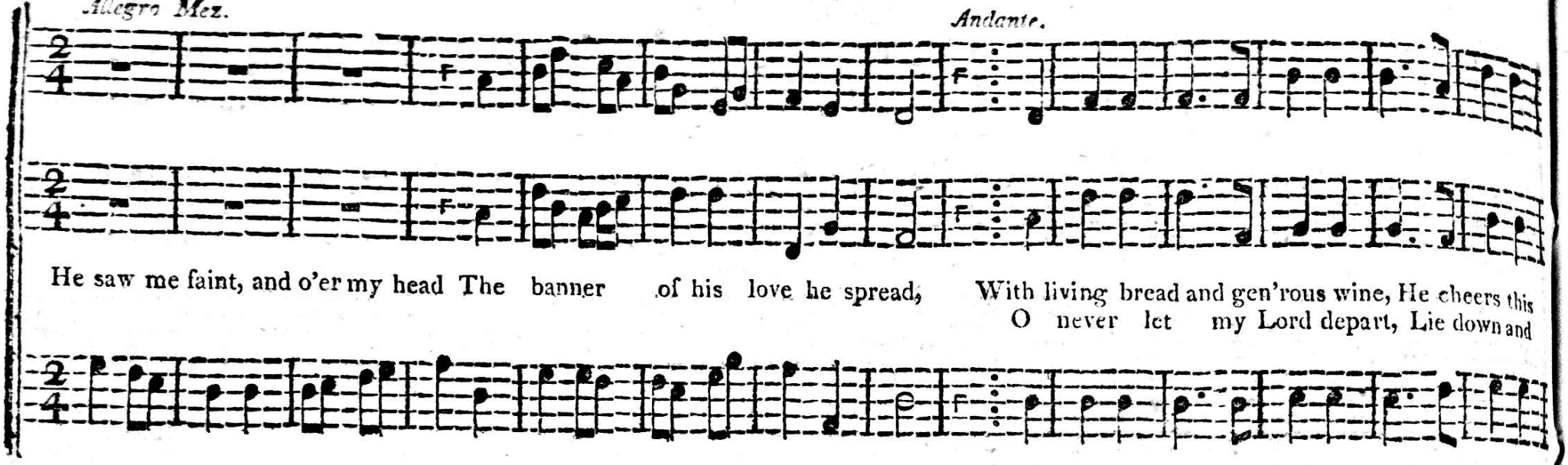
proves, Amidst a thousand meaner loves. Beneath his cooling shade I sat, To shield me from the burning heat ; Of heav'nly fruit he spreads a feast, To

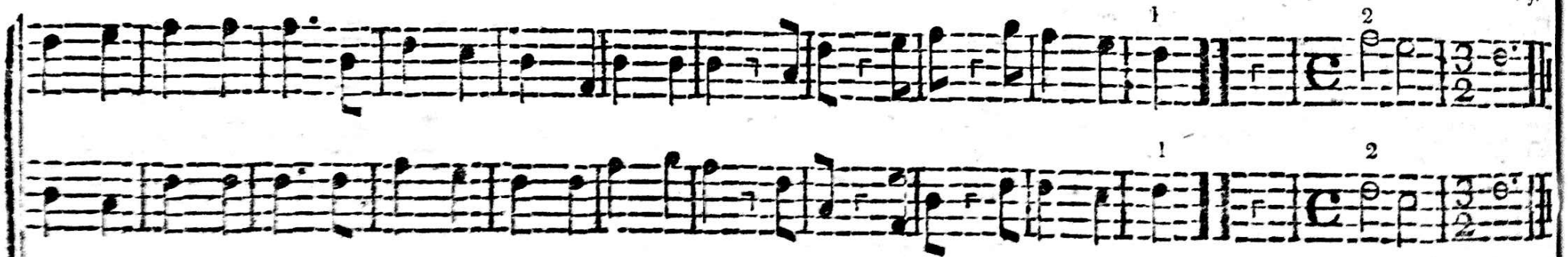
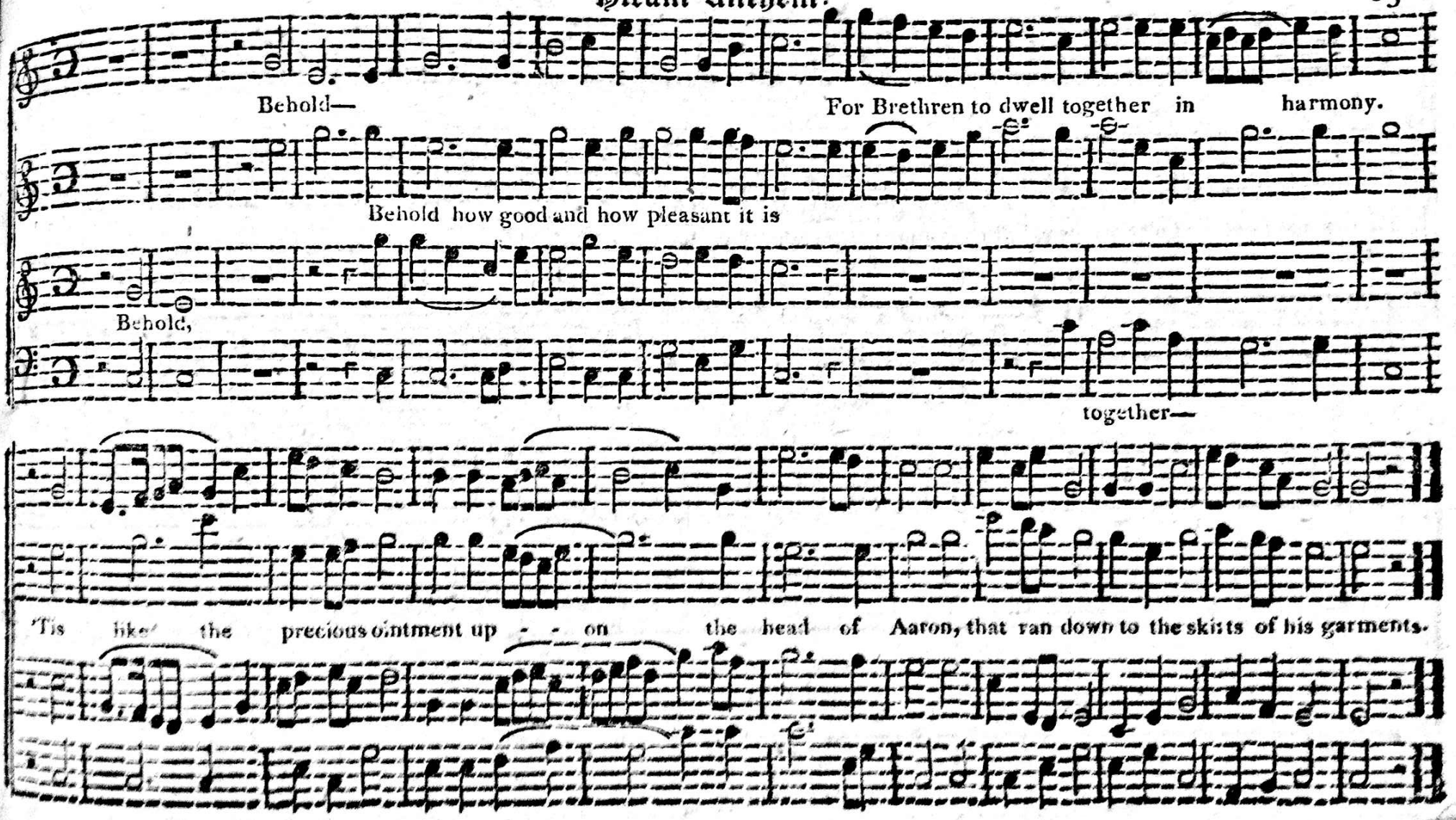
pia.

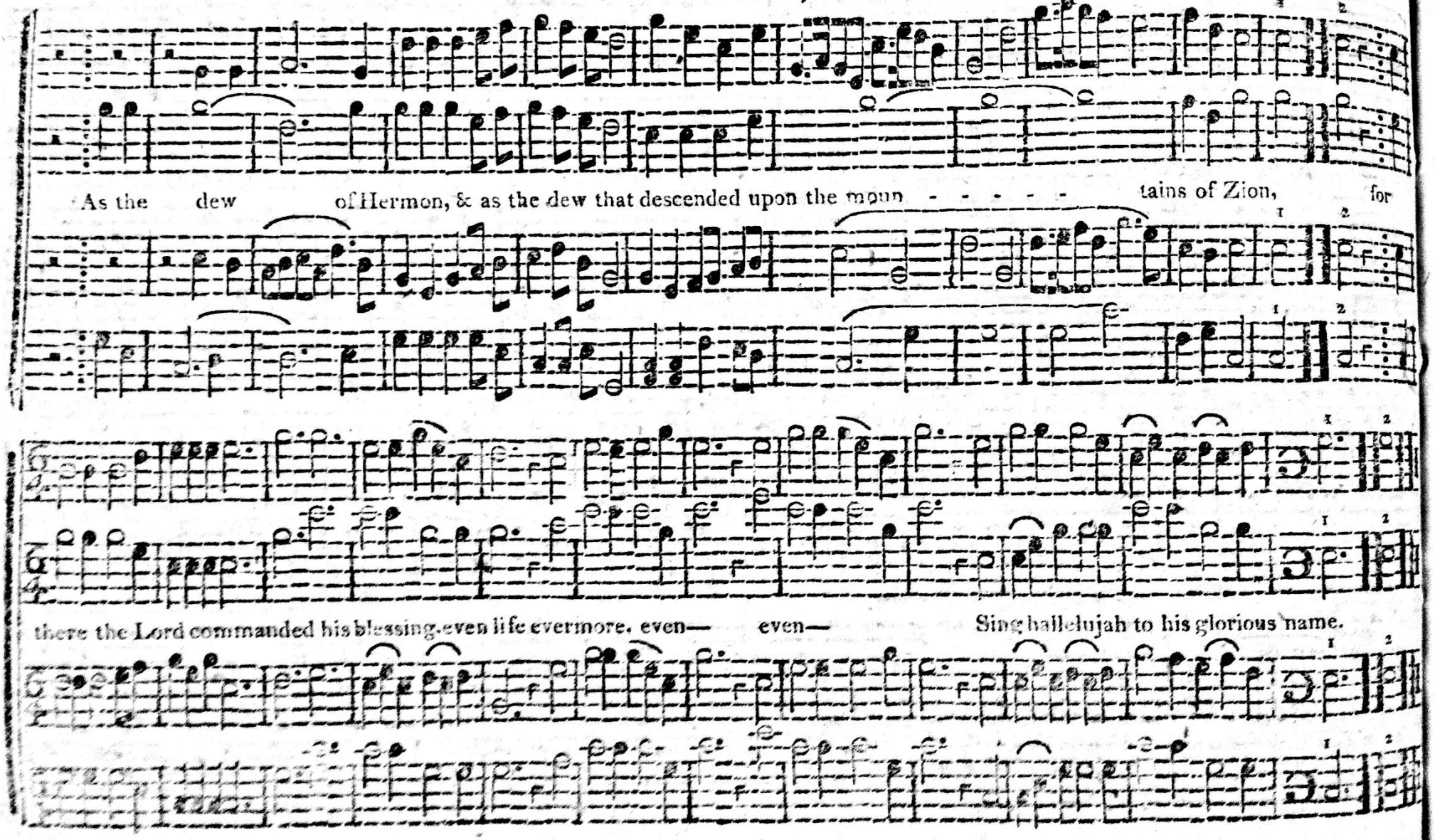
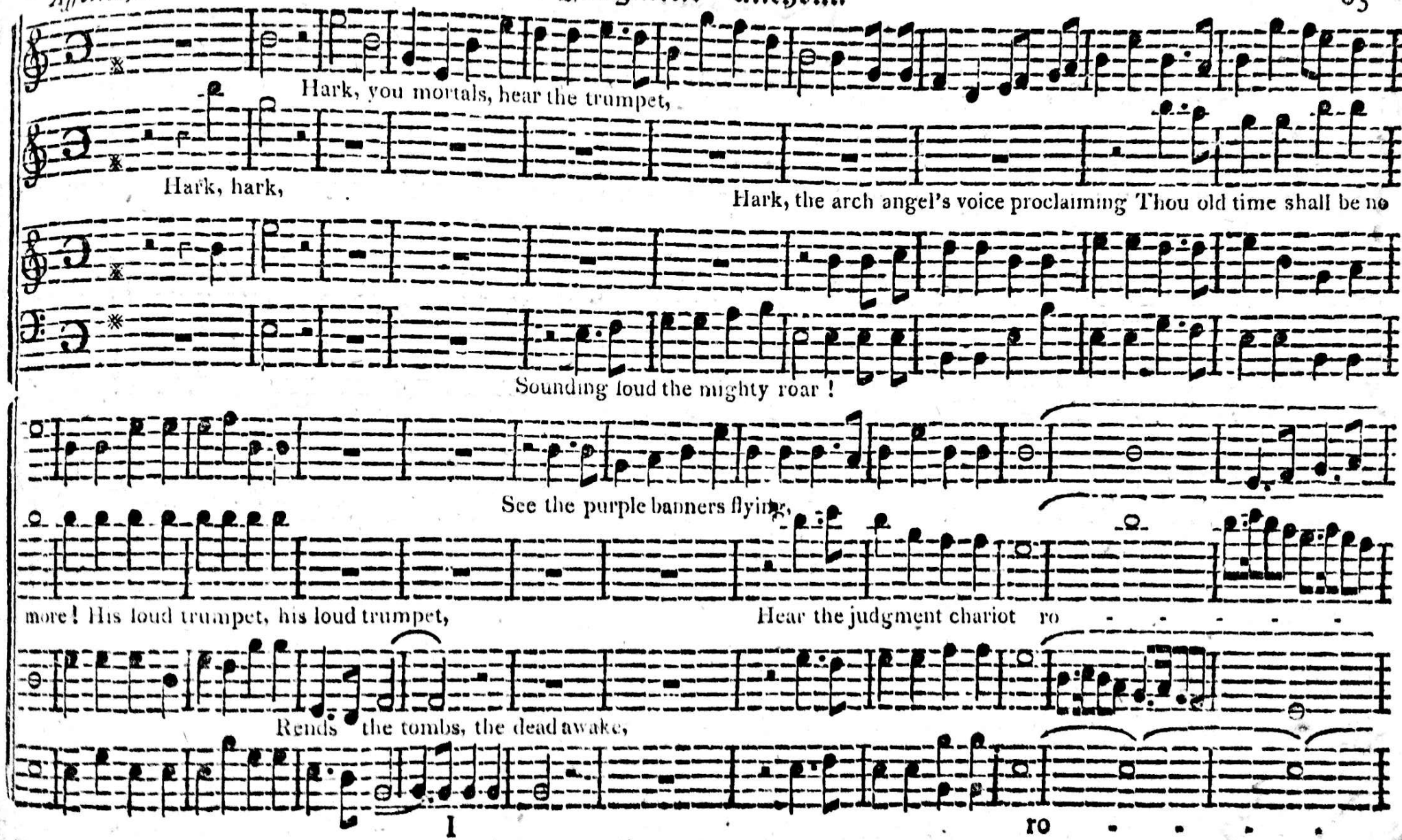


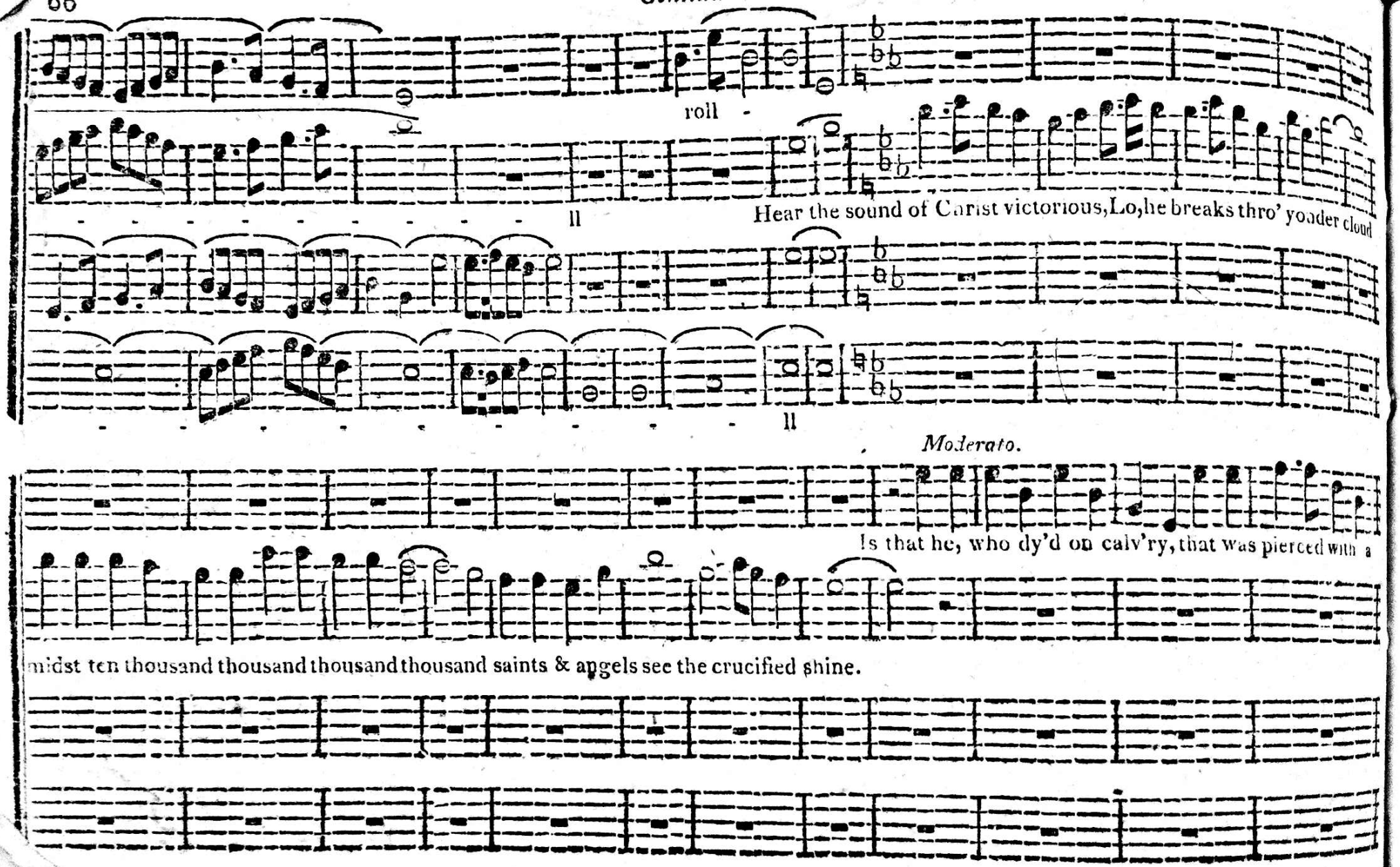
feed my eyes, and please my taste. Kindly he brought me to the place Where stood the banquet of his grace ;

Continued.

Allegro Mez. *Andante.*

He saw me faint, and o'er my head The banner of his love he spread, With living bread and gen'rous wine, He cheers this
O never let my Lord depart, Lie down and

Repeat Loud and Lively.

sinking heart of mine ; And op'ning his own heart to me, He shew'd his thoughts how kind they be!
rest upon my heart ; I charge my sins not once to move, Disturb, nor 'wake, nor grieve my Love.

Behold—
For Brethren to dwell together in harmony.
Behold how good and how pleasant it is
Behold,
together—
'Tis like the precious ointment up - - on the head of Aaron, that ran down to the skirts of his garments.

Hizam Anthem *Continued.*

As the dew of Hermon, & as the dew that descended upon the moun - - - - - tains of Zion, for
there the Lord commanded his blessing, even life evermore. even— even— Sing hallelujah to his glorious name.

Hark, you mortals, hear the trumpet,
Hark, hark,
Hark, the arch angel's voice proclaiming Thou old time shall be no
Sounding loud the mighty roar !
See the purple banners flying,
more ! His loud trumpet, his loud trumpet,
Hear the judgment chariot ro - - - - - -
Rends the tombs, the dead awake,
I
ro - - - - -

Continued.

roll -
Hear the sound of Christ victorious, Lo, he breaks thro' yonder cloud
Moderato.
Is that he, who dy'd on calv'ry, that was pierced with a
midst ten thousand thousand thousand thousand saints & angels see the crucified shine.

Allegro. *Continued,* *Moderato.*

spear? tell us seraphs, you that wond'red, see he rises thro' the air. Hail him,

Hail him, O - - - - yes tis Jesus, hallelujah hallelujah

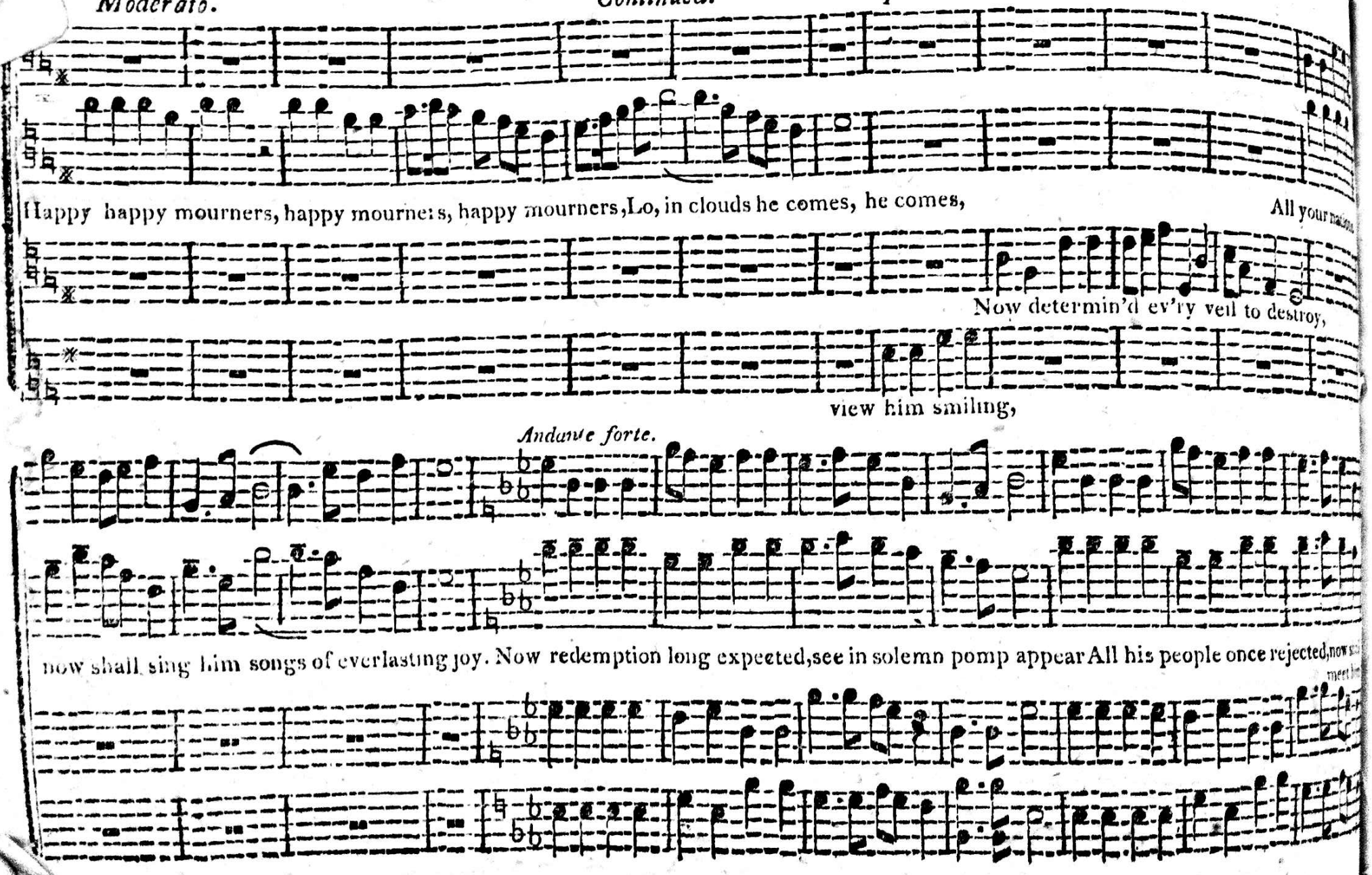
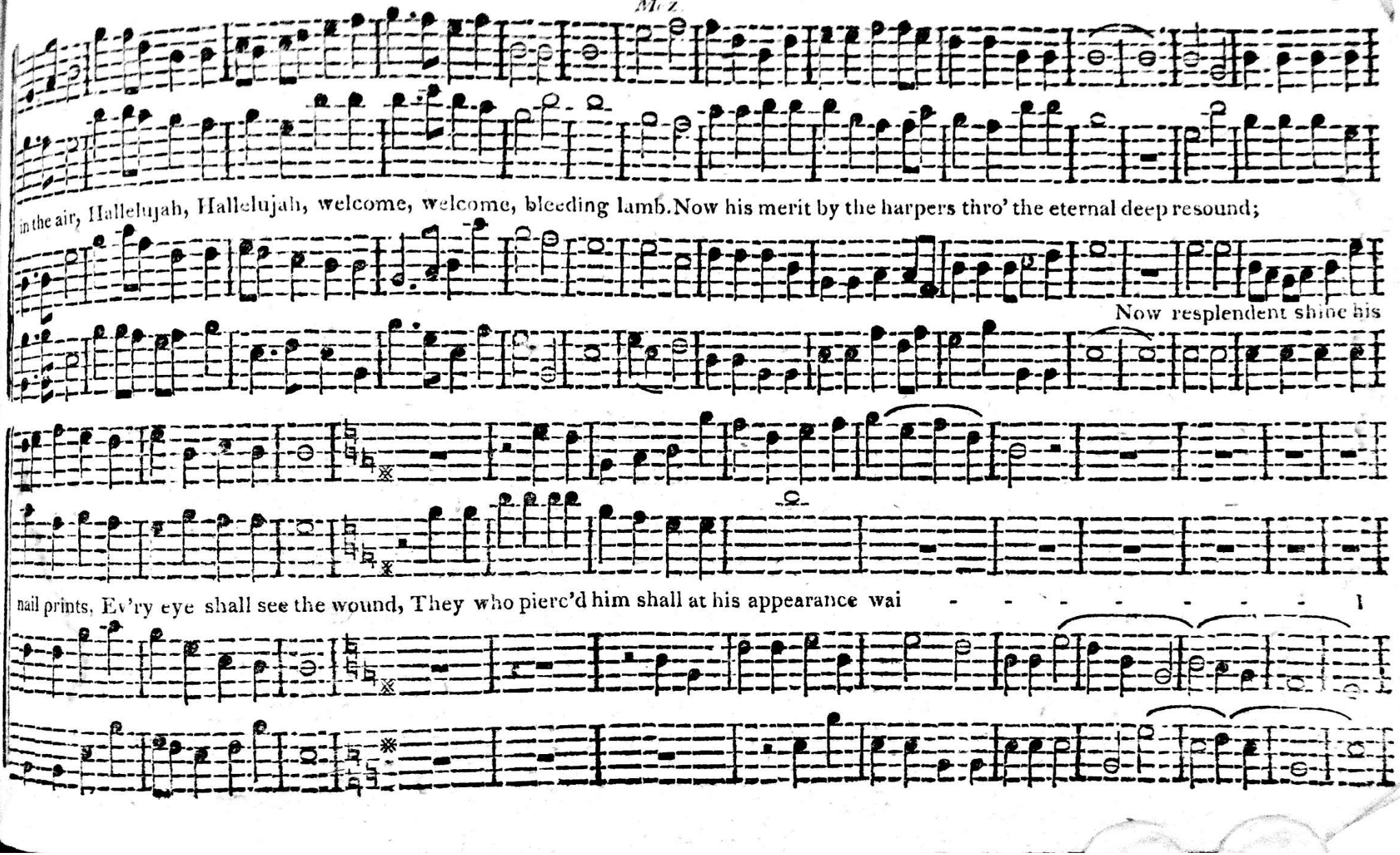
Hail him,

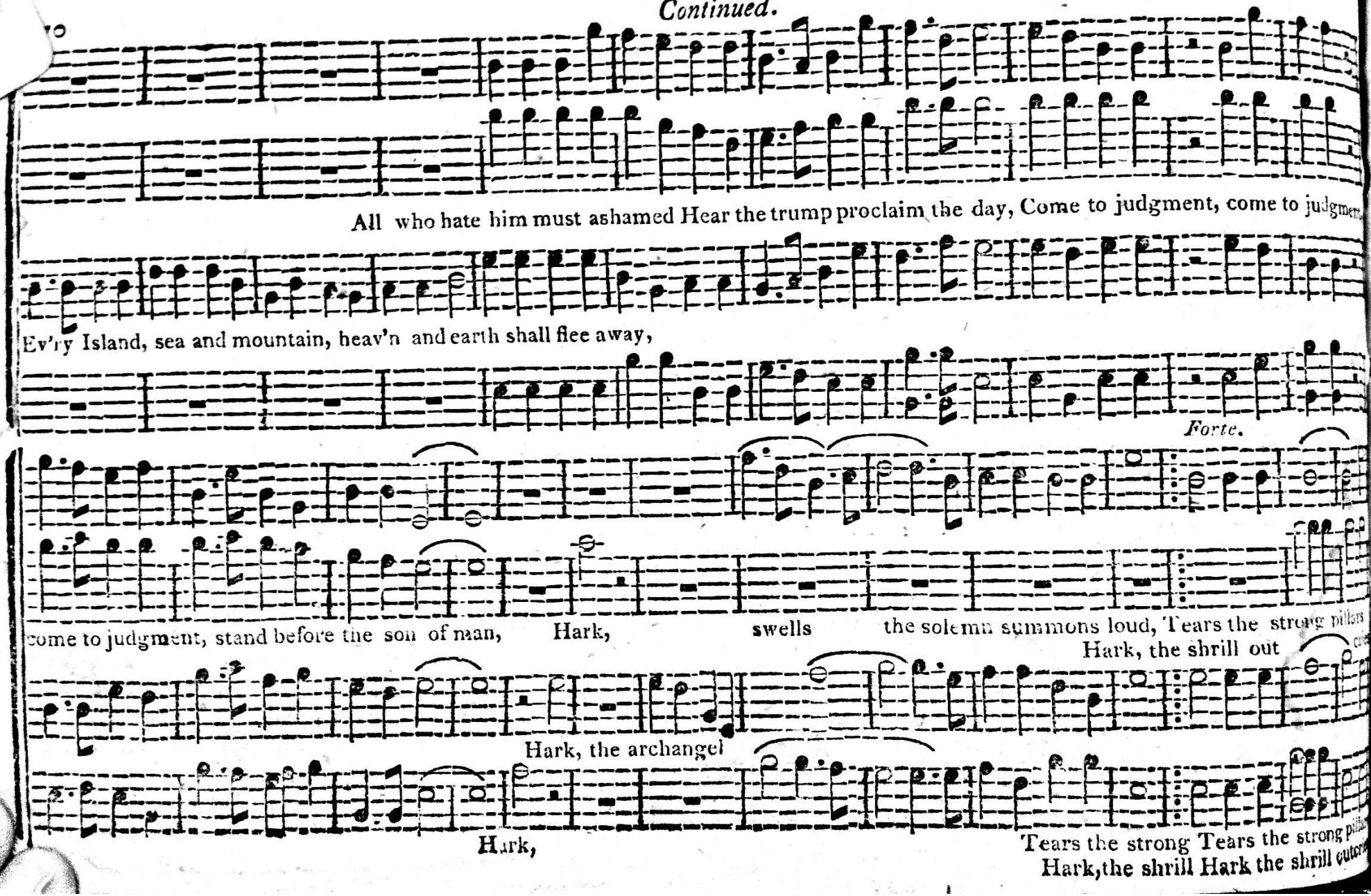
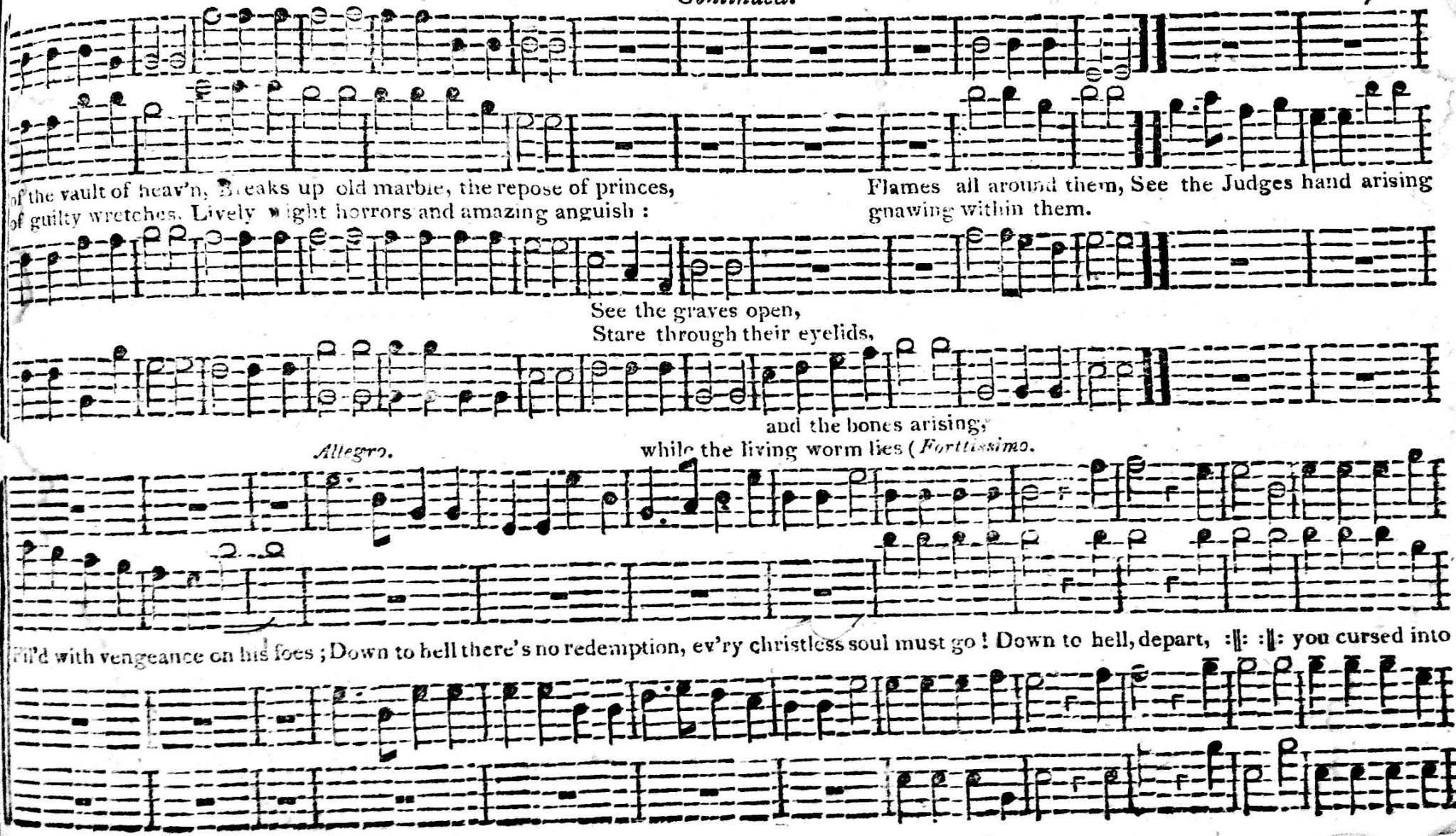
Presto.

O, yes, 'tis Jesus, O - - - -

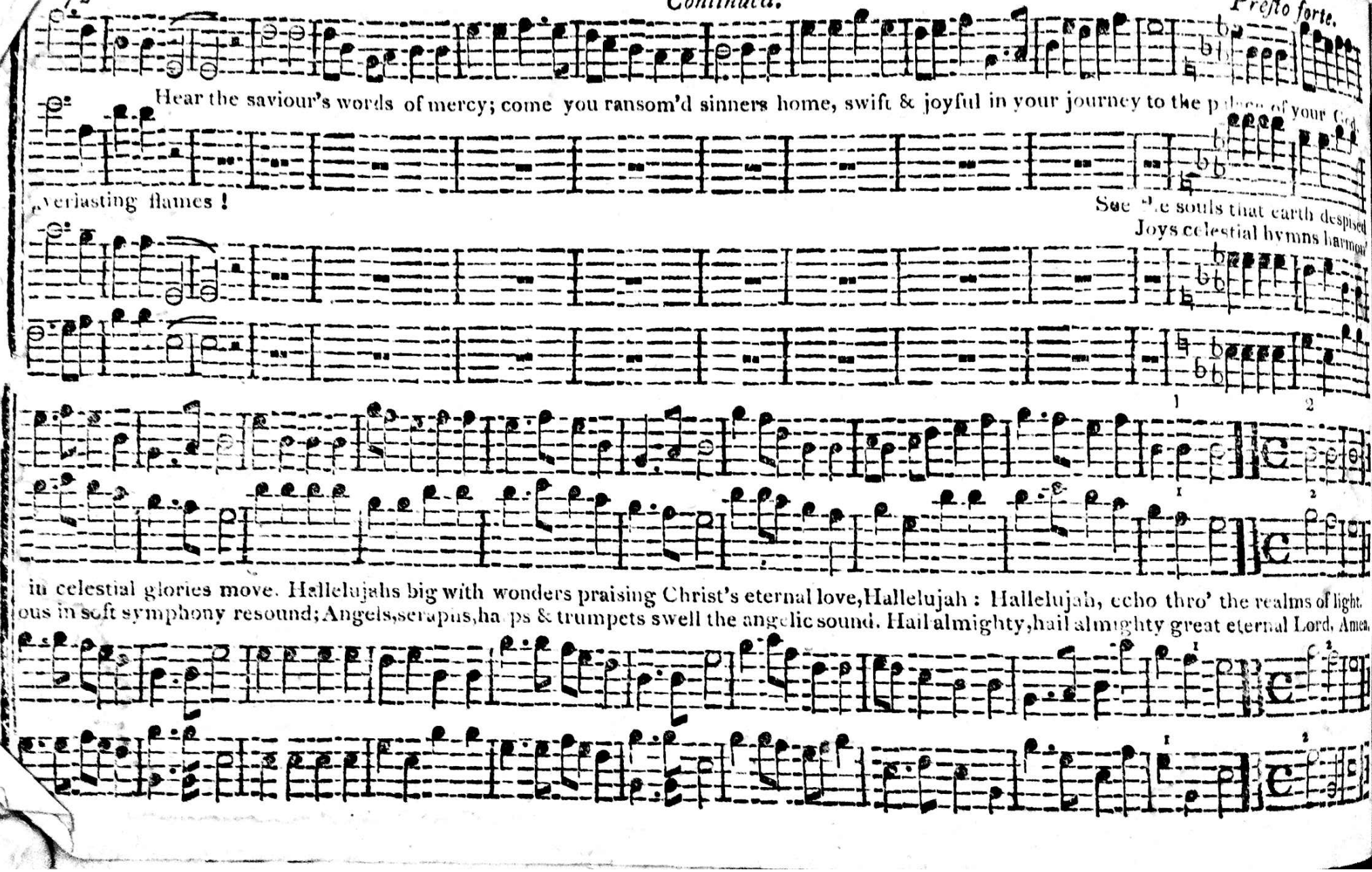
hallelujah O come quickly, O come quickly, O come quickly, O - come quickly, hallelujah, come, Lord, come.

O come quickly, O - - - -

Moderato. *Continued.* *pia.*

Happy happy mourners, happy mourners, happy mourners, Lo, in clouds he comes, he comes,
All your nation
Now determin'd ev'ry veil to destroy,
view him smiling,
Andante forte.
now shall sing him songs of everlasting joy. Now redemption long expected, see in solemn pomp appear All his people once rejected, now

in the air, Hallelujah, Hallelujah, welcome, welcome, bleeding lamb. Now his merit by the harpers thro' the eternal deep resound;
Now resplendent shine his
nail prints, Ev'ry eye shall see the wound, They who pierc'd him shall at his appearance wai - - - - - - - - l

Continued.

All who hate him must ashamed Hear the trump proclaim the day, Come to judgment, come to judgment
Ev'ry Island, sea and mountain, heav'n and earth shall flee away,
Forte.
come to judgment, stand before the son of man, Hark, swells the solemn summons loud, Tears the strong pillars
Hark, the shrill out
Hark, the archangel
Hark,
Tears the strong Tears the strong
Hark, the shrill Hark the shrill

of the vault of heav'n, Breaks up old marble, the repose of princes,
of guilty wretches. Lively might horrors and amazing anguish :
Flames all around them, See the Judges hand arising
gnawing within them.
See the graves open,
Stare through their eyelids,
and the bones arising;
Allegro.
while the living worm lies (*Forttissimo.*
Fill'd with vengeance on his foes ; Down to hell there's no redemption, ev'ry christless soul must go ! Down to hell, depart, :‖: :‖: you cursed into

Continued.

Presto forte.

Hear the saviour's words of mercy; come you ransom'd sinners home, swift & joyful in your journey to the p
verlasting flames!
See the souls that earth despised
Joys celestial hymns harmon
1
2
in celestial glories move. Hallelujahs big with wonders praising Christ's eternal love, Hallelujah: Hallelujah, echo thro' the realms of light
ous in soft symphony resound; Angels, seraphs, harps & trumpets swell the angelic sound. Hail almighty, hail almighty great eternal Lord. Amen.